

THAMES TELEVISION LTD.  
STOCK EXCH.  
LONDON. N16 8LN.  
(Tel: 977-3232)

C A M E R A      S C R I P T .

Prod. No. 75010.  
Running Time: 51.00"

VTR/DME/5.15.  
+ Two Commercial Breaks

CALLAT.

"THE CARRIER".

by

PETER HILL.

Story Editor  
GEORGE HAUFSSTEIN

Designed by  
NEVILLE GREEN

Produced by  
REGINALD COLLIN

Directed by  
JONATHAN ALVYN.

CAMERA ROLL:      10.00 am on Wednesday  
8th March, 1972.  
STUDIO ONE.

VTR:              Thursday 9th March, 1972.  
10.30 - 19.15  
REHEARSALS REMOVED ALL DAY.

EDITING:        Tuesday 14th March, 1972.

INTERING:       Friday 17th March, 1972.

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PRODUCTION AND TECHNICAL TEAM.

Floor Manager .....John Wayne  
 P.A. ....Ruth Parkhill  
 S.M. ....Shirley Cleghorne

Costume Supervisor .....Anne Schmidt.  
 Make-up Supervisor .....Joan Hills  
 Call Boy .....T.B.A.

Tech. Supervisor .....Del Randell  
 Lighting Director .....H. Richards  
 Sound Supervisor .....Mike Ponting  
 Senior Cameraman .....Albert Almond  
 Vision Mixer .....Peter Boffin  
 Racks .....Jim Fergus-Smith  
 Grams .....Tony Morley  
 Graphic Designer .....Ruth Bribram.

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CAMERA REHEARSAL SCHEDULE.WEDNESDAY 8th MARCH, 1972.

Camera Rehearsal .....10.00 - 13.15  
 LUNCH BREAK .....13.15 - 14.15  
 Camera Rehearsal .....14.15 - 19.30  
 Tech Ops Supper Break .....19.30 - 20.30

THURSDAY 9th MARCH, 1972.

Line-up, Make-up ..... 09.30 - 10.30  
REHEARSE RECORD. ..... 10.30 - 13.30  
 Lunch Break ..... 13.30 - 14.30  
 Line up Check ..... 14.30 - 15.00  
REHEARSE RECORD. ..... 15.00 - 19.15  
 Tech clear ..... 19.15 - 19.30  
 Tech Ops Super Break ..... 19.30 - 20.30

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TECH REQUIREMENTS: CAMERAS: 5 PEDS.

SOUND: 3 BOOMS + 3 FISH. + Taped voices  
 for radio link-up

T/C: SCANNER/SLIDE MACHINE.

35 m. opening series film.

VIEW: 6.00 - 7.00 pm - 8.3.72.

CUTTING COPY OF FILM INST-TR.

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CAST LIST.

Callan .....EDMUND WOODWARD  
Lonely .....RUSSELL HUNTER  
Hunter .....WILLIAM SQUIRE  
Liz .....LISA LANGDON  
Meres .....ANTHONY VALENTINE  
Tamarash .....RALPH NOSSEK  
Sir Charles Braden .....JEFFREY SEGAL  
Det. Insp. Vanstone.....MICHAEL TURNER  
Peter Rose .....PETER COPLEY  
Mary .....JEAN ROGERS  
Allan .....ROY HERPICK  
Chief Supt. Brown .....WINDSOR DAVIES  
I.O. ....BRIAN VAUGHAN  
Chauffeur .....MARC BOYLE  
M.P. Voice .....JAY NEIL  
P.C. Ballantine .....TERRY WRIGHT.

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Prod. No. 35010.

VTR/THS/ 5419.

CALLAN: "THE CARRIER".

EXTRA AND WALK/ON REQUIREMENTS.

DATES: 8th and 9th March, 1972.

TIMES: 11.00 am on 8th and 9th March, 1972.

Name and No. on list.	Character	Age	Male/ Female	Type	Sc.
1. Charles Rayford 274-2798	Barman	45	M	WALK/ON	42, 45.
2. Ian Munro 459-0297	Police Constable	28	M	"	32, 36, 52, 55
3. Bob Blaine 437-7617	Police Constable	40	M	EXTRA	32, 35, 36 52, 55
4. Jill Hope 722-1593	Secretary dble Passenger.	25	F	32, 36, 35	
5. Steve Emerson 300-1276	Passenger dble Customer in P <sub>ub</sub>	40	M	35, 42, 46	
6. Sylvia de la Mare 300-1276	Passenger dble Customer in Pub.	30	F	35, 42, 46	
7. Keith Goodman 828-4728	Passenger dble Customer	30	M	35, 42, 46.	
8. Betty Morgan 876-2214	Passenger dble Customer	60	F	35, 42, 46.	
9. Henry Rayner 0293-22313	Passenger dble Customer	60	M	35, 42, 46	
10. Willie Bowman 435-2933	Passenger dble Customer	45	M	35, 42, 46.	

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DATES: 9th March, 1972.

TIMES: 11.00 am on 9th March, 1972.

Name and No. on list.	Character	Age	Male/ Female	Type	Sc.
1. Alf Coster-556-8379	Customs Officer	30	M	<u>EXTRAS.</u>	35
2. Derek Chafer-848-0172	Customs Officer	30	M	"	35
3. Eric French-222-2370	Merchant Navy Officer	40	M	"	35
4. Ricky Logan-226-9957	Porter	50	M	"	35
5 Pat Donaghue-673-6005	Porter	50	M	"	35
6. Wendy Johnson-98-42267	Woman Passenger	40	F	"	35
7. Betty Ryan-328-4962	Woman Passenger	45	F	"	35
8. Fred Woolfe-387-6938	Male Passenger	40	M	"	35
9. Sarah McDonald 834-3047	Rent-a-Car Girl	25	F	WALK/ON	35
10. Eddie Sommers 636-8671.	News Stall Salesman	25	M	"	25.

NOTE: ALL EXTRAS AND WALK/ONS ENGAGED THROUGH:

JEFF SHANE AGENCY.  
636-2406.

## CALLAN: THE CARRIER.

## SCENE BREAKDOWN.

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SCENED.
OPENING TITLE FILM:			1							S.O.F.
FILM INSERT. No.1.										
Sc. 1		Callan								S.O.F.
EXT. WEALTHY LONDON SUBURB	NIGHT	Rose Rover 2,000(w) Taxi (Lonely's)	1							
Sc. 2		Callan	1							
EXT. SIDE OF ROSE'S HOUSE.	NIGHT	Lonely Taxi								
DELETED.										
Sc. 3.			1							
Sc.4										
HUNTER'S OFFICE.	NIGHT	Hunter. Liz Meres.	2-3	1-9	2A	3A				B.i.
Sc.5										
EXT. REAR ROSE'S HOUSE	NIGHT	Callan Lonely	4	10	1A					A.1.
FILM INSERT NO. 2					/STOP TAPE/					
Sc. 6										
EXT. SUBURBAN ROAD.	NIGHT	P.C. Ballantine	4							S.O.F.
Sc.7										
EXT. REAR ROSE'S HOUSE	NIGHT	Callan	4	11-12	1B	2B				A.1.
FILM INSERT No.3.					/STOP TAPE/					
Sc.8										
EXT. FRONT ROSE'S HOUSE	NIGHT	P.C. Ballantine	4							
Sc.9										
EXT. REAR ROSE'S HOUSE.	NIGHT	Callan Lonely	5	13-14	1B	2B				C.1.
Sc. 10										
STUDIO ROSE'S STUDY	NIGHT	Callan Lonely	5	15-23	3B	4A	5A	5B	B.2. C.1.	

/STOP TAPE/.

## CALLAN: "THE CARRIER".

## SCENE BREAKDOWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
Sc. 11. FILM INSERT NO. 4										S.O.F.
EXT. ROAD JUNCTION NEAR ROSE'S HOUSE.	NIGHT	P.C. Ballantine 6 Lonely's taxi								
Sc. 12 ROSE'S STUDY	NIGHT	Callan Lonely	7	25-28			4B	5B		B.2. C.1.
STUDIO. Sc. 13 EXT. FRONT OF ROSE'S HOUSE.	NIGHT	None	7	29	1A					A.1.
Sc. 14 STUDIO. ROSE'S STUDY	NIGHT	Callan M.P. VOICE Lonely	7-9	30-31	1A	2C	3C 3D	4C	5C	B.2.
FILM INSERT NO.					/STOP TAPE/					
Sc. 15 EXT. REAR ROAD ROSE'S HOUSE.	NIGHT	P.C. Ballantine 9 Lonely's taxi								
Sc. 16 STUDIO ROSE'S STUDY	NIGHT	Callan Lonely	9-11	38-49		2C	3C	4C	5C	B.2. C.1.
FILM INSERT NO.										
Sc. 17 EXT. ROAD AT REAR OF ROSE'S HOUSE.	NIGHT	P.C. Ballantine 11 Lonely's Taxi.								S.O.F.
Sc. 18 STUDIO HUNTER'S OFFICE	NIGHT	Hunter Meres.	11-12	50-56		2A	3A			B.1.
Sc. 19 STUDIO ROSE'S STUDY	NIGHT	Callan Lonely	13-14	57-63			3C	4C	5C	B.2. C.1.

/STOP TAPE/

## CALLAN: "THE CARRIER".

## SCENE BREAKDOWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM. CAM. CAM. CAM. CAM.	SOUND.
FILM INSERT NO. 7						
Sc. 20						
EXT. ROAD AT REAR OF ROSE'S HOUSE.	NIGHT	P.C. Ballantine Lonely's Taxi	14			S.O.F.
Sc. 21.						
STUDIO ROSE'S STUDY	NIGHT	Lonely Callan. M.P. VOICE	14-15	64-68	2C 3D 4C	B.2. C.1.
FILM INSERT NO. 8.						
/STOP TAPE/						
Sc. 22						
EXT. ROAD AT REAR OF ROSE'S HOUSE.	NIGHT	P.C. Ballantine Lonely's Taxi	15-16	69		S.O.F.
Sc. 23						
EXT. REAR OF ROSE'S HOUSE.	NIGHT	Callan Lonely	16	70-71	1B 2B	A.1.
FILM INSERT NO. 9.						
/STOP TAPE/						
Sc. 24						
EXT. ROAD AT REAR OF ROSE'S HOUSE.	NIGHT	Callan Lonely Taxi.	16			S.O.F.
Sc. 25						
EXT. SUBURBAN ROAD	NIGHT	P.C. Ballantine Taxi.				
Sc. 26						
HUNTER'S OFFICE.	NIGHT	Hunter Callan Meres.	16-17	72-78	2A 3A	B.1.
Sc. 27						
ROSE'S STUDY	DAY 2	Rose.	17-18	79-85	1C 4D 5D	C.1.
Sc. 28						
HUNTER'S OFFICE	DAY 2	Hunter Sir Charles Meres.	18-21	86-94	2A 3A	B.1.



CALLAN: "THE CARRIER"

## SCENE BREAKDOWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.CAM.CAM.CAM.CAM.	SOUND.
Sc. 29 ROSE'S STUDY	DAY 2	Rose- Det. Insp. Vanstone	21-24	95-111	1D 2D 1C	4D 5D B.2. C.1.
Sc. 30 LOVELY'S ROOM	DAY 2	Lonely	24	112	1E	A.1.
Sc. 31 HUNTER'S OFFICE	DAY 2	Chief Sup. Brown Hunter Callan	24-27	113 to 129	2A 3E 3A	B.1.
Sc. 32 VANSTONE'S OFFICE.	DAY 2	Vanstone P.C. Ballantine	27-28	130 to 134	/STOP TAPE/ 2E 3F	A.2.
Sc. 33 LOVELY'S ROOM.	DAY 2	Lonely Vanstone P.C. Ballantine	28	135 to 136	/STOP TAPE/ 1E 2F	A.1.
Sc. 34 CALLAN'S ROOM.	DAY 2	Callan Lonely Vanstone P.C. Ballantine	29-31	137 to 144	/STOP TAPE/ 2G 3G 4E 5E 2H 5F	C.2.
END OF PART ONE:						

CALLAN: "THE CARRIER".

SCENE BREAKDOWN (cont'd)ACT TWO.

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
PART TWO: SLIDE.			31							GRMS.
FILM INSERT NO. 10 - EXT. HARWICH DOCKS - SHIP BERTHING.										
Sc. 35										
IMMIGRATION	DAY	Col. Tamaresh	31-33	145	1F	3H	4F	5G	FISH 1	
AREA - HARWICH		Mary		to		3K			C.3.	
DOCKS.		Allan		154						
		Travellers								
		Immigration								
		Officer.								
		(speaking)								
		Immigration								
		Officer(n/s)								
		Uniformed Hire								
		Car Girl.								
Sc. 36										
VANSTONE'S	DAY	Vanstone	34-36	155	/STOP TAPE/					A.2.
OFFICE		Brown		to	1G	2E	3F			
		Callan		163	1H					
		Lonely								
		Policeman.								
FILM INSERT NO.11.										
EXT. ROAD	DAY	Tamaresh	36		/STOP TAPE/					S.O.F.
AREA NO. 1.		Allan								
Sc. 37		Mary								
		Hillman Hunter car								
		Austin Maxi	"							
		Mini	"							
Sc. 38										
HUNTER'S	DAY	Hunter	36-38	164		3A	4G		B.1.	
OFFICE.		Callan		to						
				175						
FILM INSERT NO.12.										
Sc. 39.										
EXT. ROAD	DAY	Tamaresh	38						S.O.F.	
AREA NO. 2.		Allan								
		Mary								
		3 cars Sc. 37.								
Sc. 40										
HUNTER'S	DAY	Callan	39-40	176		3A	4G		B.1.	
OFFICE.		Hunter		to						
				180						
FILM INSERT NO.13.										
Sc. 41	DAY	Tamaresh	40						S.O.F.	
EXT. FORECOURT		Allan								
PUBLIC HOUSE.		Mary + 3 cars.								

CALLAN: "THE CARDS".

SCENE BREAKDOWN (cont'd)

ACT TWO (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM. CAM. CAM. CAM. CAM.	SOUND
Sc. 42 INT. SALOON BAR.	DAY	Tamaresh Allan Mary	41	181 to 186	1J 2J 1K	A.1. F.2.
Sc. 43 ROSE 'S STUDY	DAY	Rose. Tamaresh o/v	41-42	187	4D	C.1.
Sc. 44 HUNTER'S OFFICE	DAY	Hunter Neres Tamaresh v/o Police Calls.	42	188	5H	F.3.
Sc. 45 ROSE 'S STUDY	DAY	Rose . Tamaresh v/o.	42	189	4D	C.1.
Sc. 46 INT. SALOON BAR	DAY	Allan Mary Tamaresh.	43	190 191	1K 2K	A.1. FISH 2.
Sc. 47 HUNTER'S OFFICE	DAY	Hunter	43-44	192	3A	B.1.
FILM INSERT NO.14					/STOP TAPE/	
Sc. 48 EXT. ROAD AREA NO. 2	DAY	Tamaresh Allan Mary 3 cars a/b	44			S.O.F.
DELETED. Sc. 49.						
Sc. 50 CALLAN'S ROOM.	DAY	Callan Lonely.	45-46	193 to 197	3K 4H 5E	C.2. FISH 4.

## CALLAN: "THE CAYSTER".

## SCENE . . . BREAKDOWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM. CAM. CAM. CAM. CAM.	SPOT.
<u>FILM INSERT NO. 15.</u>						
Sc. 51 EXT. FIPPING FOREST.	DAY	Mary Allan + 3 cars. M.P. VOICE on radio unit	46			S.O.F.
Sc. 52 POLICE INFORMATION ROOM.	DAY	Police Telephonist M.P. VOICE.	47	198	1L 5H	A.3.
Sc. 53 MONITORING ROOM.	DAY	Hunter Meres M.P. Voice Allan's voice.	47	199	5H	FISH 3
<u>FILM INSERT NO. 16.</u> <span style="float: right;"><u>/STOP TAPE/</u></span>						
Sc. 54 FIPPING FOREST LAY-BY	DAY	M.P. Voice Allan. + 3 cars				S.O.F.
Sc. 54(a) MONITORING ROOM.	DAY	Meres Hunter M.P. voice.	48	200	5H	FISH 3
Sc. 55 POLICE INFORMATION ROOM.	DAY	M.P. Voice	48	201	1L	A.3.
Sc. 56 MONITORING ROOM.	DAY	Allan's voice Hunter.	48-49	202	5H	FISH 3
<u>FILM INSERT NO. 17.</u> <span style="float: right;"><u>/STOP TAPE/</u></span>						
Sc. 57 EXT. FIPPING FOREST LAY-BY	DAY	Mary Allan + 3 cars	49			S.O.F.
Sc. 58 ROSE'S STUDY	DAY	Rose Vanstone	50	203	1C 2D	B.2.



CALLAN: "THE GAMER".

## SCENE BREAKDOWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAL. C.M. CAL. C.M. CAL. C.M. CAL. C.M.	SCENE NO.
BEGINNING OF PART THREE:			55			
Sc. 70 HUNTER'S OFFICE	DAY	Hunter Brown	55-57	208 to 216	2A 3A	B.1.
Sc. 71. FILM INSERT NO. 19, DAY EXT. SUBURBAN STREET.		Tamaresh Hunter Hillman Ford Chauffeur	57		/STOP TAPE/	S.O.P.
Sc. 72 HUNTER'S OFFICE.	DAY	Callan Hunter	57-59	217 to 229	2A 3A	B.L. C.A.
FILM INSERT NO. 20. Sc. 73 EXT. SIDE OF ROSE'S HOUSE.	NIGHT	Lonely Callan Taxi	59-60		/STOP TAPE/	S.O.P.
Sc. 74 EXT. FRONT ROSE'S HOUSE.	NIGHT	Tamaresh Chauffeur Ford Rose	61			
Sc. 75 EXT. REAR GARDEN ROSE'S HOUSE.	NIGHT	Callan	61			
Sc. 76. ROSE'S STUDY	NIGHT	Rose Tamaresh	61	230 to 234	3B 4A	B.2.
Sc. 76(a) STUDIO REAR ROSE'S HOUSE.	NIGHT	Callan	62	235	1R	A.1.
Sc. 76(b) ROSE'S STUDY.	NIGHT	Rose Tamaresh	63	236 to 240	3B 4A	B.2. C.1.

CALLAN: "THE CAR-LET"

SCENE BREAK OWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM, CL, CAM, C.S., C.C., S.V. N.
Sc. 77 REAR OF ROSE'S HOUSE.	NIGHT	Callan	63	241	2B A.1.
Sc. 78 ROSE'S STUDY	NIGHT	Tamareesh Rose	63-64	242 to 244	4D 5D B.2. C.1.
Sc. 79 REAR ROSE'S HOUSE.	NIGHT	Callan	64	245	2B A.1.
Sc. 80 ROSE'S STUDY	NIGHT	Tamareesh Rose	64	245	4D B.2. C.1.
Sc. 81 REAR OF ROSE'S HOUSE.	NIGHT	Callan Chauffeur	64	247 248	1B 2B A.1.
Sc. 82 ROSE'S STUDY	NIGHT	Rose Callan Tam (dead) Chauffeur (dead)	65 to 67	249 to 260	2C 3D 4D 5D B.2. C.1.
NOTE: SCENE 82 SHOT IN SINGLE SHOTS WITH RUNS IN BETWEEN					
Sc. 83 HUNTER'S OFFICE	NIGHT 2	Hunter Callan (o/v)	68	/STOP TAPE/	
				261	2L FISH 5.
Sc. 83(a) ROSE'S STUDY	NIGHT 2	Rose Callan Bodies a/b	68	262 263	4D 5D B.2. C. 1.
Sc. 83(b) HUNTER'S OFFICE	NIGHT 2	Hunter	68	264	2L FISH 5.
Sc. 84 ROSE'S STUDY	NIGHT 2	Callan Rose Bodies a/b	68-72	265 to 282.	3L 4D 5D B.2. C.1.
Sc. 85 HUNTER'S OFFICE	NIGHT 2	Meres. Hunter Callan	72-74	283 to 292	/STOP TAPE/ 2A 3M 4J:4K C.4. B.1.
END OF TAPES					

VISION:

-1-

SOUND.

PART ONE.

T/C. OPENING SERIES FILM: (35m) S.O.F.  
(approx. 50s)

1. SUPER SCANNER:  
Episode Title: "The Carrier"

SUPER SCANNER:  
by PETER HILL.

T/C. FILM INSERT NO.1:  
Timing:  
TO BE EDITED IN.

1. LONDON SUBURB. (NIGHT 1.) S.O.F.

FAVOUR HOME OF PROF. PETER  
ROSE. CAR IS WAITING BY THE  
FRONT DOOR. ROSE EMERGES FROM  
HOUSE CARRYING AN OVERNIGHT CASE  
AND DRIVES OFF. ROSE'S CAR  
PASSES LONELY AND CALLAN PARKED  
ON THE OPPOSITE SIDE OF THE ROAD  
IN TAXI. THEY WATCH ROSE DRIVE  
AWAY. THEN THE CAB MOVES TO THE  
OTHER SIDE OF THE HOUSE.

2. SIDE OF ROSE'S HOUSE. NIGHT.

THE TAXI PARKS. LONELY AND  
CALLAN GET OUT. LONELY CARRYING  
A LARGE HOLDALL. CALLAN HAS A  
GOOD LOOK AT THE HOUSE. IT IS  
IN DARKNESS. THEY MOVE TOWARDS  
THE FENCE AND CLIMB OVER IT.

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LOST SCENE 3.



1. 3(A)  
MS Hunter  
seated at  
desk.

4. HUNTER'S OFFICE. (NIGHT.)

BOOK E.1.

HUNTER IS SITTING AT HIS DESK  
STUDYING A FILE. THERE IS A  
KNOCK AT THE DOOR AND HE  
LOCKS THE FILE AWAY IN A  
DRAWER BEFORE ANSWERING.

HUNTER: Come.

2. 2 (A)  
Est. shot  
over Hunter as  
Liz enters b.g. l.  
x down to desk.

LIZ ENTERS CARRYING HUNTER'S DINNER  
ON A TRAY. IT LOOKS AN ELABORATE  
MEAL. THERE IS A BOTTLE OF RED  
WINE. HUNTER IS IMPRESSED.

HUNTER: Well now....

LIZ PLACES THE TRAY IN FRONT  
OF HIM. HE SERVES HIMSELF.

LIZ: Anything else sir?

HUNTER: No thank you, Liz, that  
looks fine.

Liz exits b.g.

LIZ LEAVES.

3. 3(A)  
MS Hunter a/b

4. 2 (A)  
2s  
Meres as he enters  
room/ over Hunter.

MERES ENTERS . HUNTER FINISHES  
SERVING HIMSELF AND POURS  
OUT A GLASS OF WINE. SAMPLES  
THE WINE THEN INSPECTS THE TABLE.

MERES: Any idea how long he'll  
be?

HUNTER: 1961. The greatest year

for Burgundy since the war. You  
won't will you ?

MERES: No thank you sir. Callan  
sir, how long do you think he'll be.

HUNTER: (SAMPLING) Ch..an hour  
or so yet, I imagine. (HE FINISHES  
SERVING HIMSELF AND PREPARES  
TO EAT. )

MERES: (SELECTS A SANDWICH  
AND TAKES A BITE. ) An hour. That's cutting  
it fine. What happens if the Professor  
comes home early?

5. 3(A)  
MCU Hunter.

HUNTER: He won't .... He's  
been invited to spend the night  
at Burton lodge.

6. 2(A)  
MCU Meres.

MERES: That's Sir Charles  
Braden's place.....

7. 3 (A)

HUNTER: Yes. They'll be talking scientific  
shop until the small hours.

7(a) 2(A)  
A/B

MERES: Does Sir Charles know what's going on?

7(b) 3(A)  
A/B

HUNTER: Not exactly.

7(c) 2(A)  
A/B

MERES: He's in for a nasty surprise isn't he sir?

8. 3(A)  
2a Rav. Hunter.

HUNTER: Yes. Now if you don't mind...

MERES: Oh, right sir.

HUNTER: Delicious, absolutely delicious.  
Lis excelled herself this time, Meres.

B(a) 2(A)  
A/B

MERCS: Not Liz, sir, 'Dial-a-Banquet'.

9. 3 (A)  
VCU Hunter  
(react)
10. 1 (A)  
Est. shot back  
of house. Feat.  
Lonely over Callan.
- T/IN and CRAB R  
with Callan to  
C. 2s by windows  
(Lonely oiling  
lock, Callan  
selecting  
twirl.)
5. REAR OF ROSE'S HOUSE. (FIGHT 1.) BOOM A. 1.
- CALLAN AND LONELY OUTSIDE  
FRENCH WINDOWS.
- LONELY IS OILING LOCK.  
AND HINGES OF FRENCH WINDOWS.
- GRAMS.  
Night atmos.  
Wildtrack on  
film to cover  
if needed.

STOP TAPE:

CAMERA 1 TO POS. B. - REAR ROSE'S HOUSE.  
CAMERA 2 to POS. B.

- T/C. FILM INSERT NO. 2.  
Timing:  
TO BE EDITED IN.
6. SUBURBAN ROAD. (NIGHT 1) S.O.F.
- P.C. BALLANTINE IS ON PATROL.
11. 1 (B)  
CU Lonely  
(listening)  
FAN R TO CU CALLAN  
He turns to  
Lonely.
7. REAR OF ROSE'S HOUSE. (NIGHT 1) BOOM A. 1.
- CALLAN PREPARES TO PICK THE  
LOCK OF THE FRENCH WINDOWS WITH
- GRAMS.  
Atmos. a/b
12. 2 (B)  
2s Lonely over  
Callan.  
HOLD 2s as Lonely  
x R. of Callan  
with torch.  
T/IN CU "Twirl"  
as Callan puts  
it in lock.
- A TWIRL.
- HE INSERTS TWIRL IN LOCK .

STOP TAPE:

CAMERA 1 to POS. B. - REAR OF ROSE'S HOUSE.  
CAMERA 2 to POS. B. - REAR OF ROSE'S HOUSE.  
CAMERA 3 to POS. B. - ROSE'S STUDY.  
CAMERA 4 to POS. A. - ROSE'S STUDY.  
CAMERA 5 to POS. A. - ROSE'S STUDY.

T/C. FILM INSERT NO. 3:

Timing:

TO BE EDITED IN.

8. FRONT OF ROSE'S HOUSE (NIGHT 1) S.O.P.

P.C. BALLATINE ARRIVES OUTSIDE

FRONT OF HOUSE.

13. 2 (B)

CU "Twirl" in  
lock.

PAN L TO ECU CALLAN

PULL BACK TO

incl. Lonely.

Callan stands.

9. REAR ROSE'S HOUSE (NIGHT 1)

BOOM C. 1.

GRAMS ATMOB A/B.

CALLAN PICKS THE LOCK OF

THE FRENCH WINDOWS.

GRAMS.

Dog Bark.

14. 1 (B)

CU crack between

French windows

as Callan pushes

them open.

EASES FRENCH WINDOWS OPEN.

15. 4 (A)

Est. shot

-French windows.

Callan and

Lonely enter.

10. ROSE'S STUDY. (NIGHT 1)

BOOM B.2.

THE ROOM IS IN DARKNESS.

BOOM C. 1.

DRAPE CURTAINS OPEN TO REVEAL

PAN DOWN WITH

Callan as he

examines floor.

He lifts mat.

CALLAN AND LONELY. CALLAN

CROUCHES DOWN AND CHECKS ALARM

SYSTEM UNDER DOOR MAT.

16. 3 (B)

CU Alarm system

wiring under mat.

17. 5 (A)

CU Callan.

He looks up

as Lonely...

18. 3 (B)

CU Lonely (react)

5 PCS.B.

/ STUDY. /

19. 4 (A)

MS Callan

as he replaces mat.

PULL BACK TO 2s

as they step over

mat. into room.

Lonely moves C. with

hold-all, puts it on

table.

Callan closes windows and

curtains x down to Lonely

CALLAN REPLACES MAT. THEY STEP

OVER IT AND INTO ROOM. LONELY PUTS

HOLD-ALL ON TABLE AS CALLAN CLOSSES

CURTAINS. LONELY HELPS CALLAN

CLOSE CURTAINS. THEY MOVE TO TABLE.

Coming to 3 on Shot 20.

20. 3 (B)  
2s  
Fav. Lonely.  
He hands Callan  
tape.  
X's up to hall door.  
THEY TAKE TAPE OUT OF HOLD-ALL.
21. 4 (A)  
MS Callan.  
He x's up b.g. to  
u/s window.  
Starts to tape back  
curtains. OPEN TRAP.
22. 3 (B)  
CU Callan's  
hands as he  
tapes curtains.
23. 5 (B)  
MS Lonely by  
door.  
T/IN CU  
as he locks door.  
He covers key  
hole with tape.

STOP TAPES:

PROPS AND SCENES: FINISH TAPING CURTAINS,  
STRIKE SAFE TRUCK. FIX DRAUGHT  
EXCLUDER TO DOORS.

CAMERAS 1 to POS. A - REAR OF ROSE'S HOUSE.  
CAMERA 2 to POS. C - ROSE'S STUDY.  
CAMERA 3 to POS. C - ROSE'S STUDY  
CAMERA 4 to POS. B - ROSE'S STUDY  
CAMERA 5 to POS. B - ROSE'S STUDY.

BOOMS B. 2 and C. 1. - STUDY.

BOOM A.1. - REAR OF ROSE'S HOUSE.

T/C. FILM INSERT NO. 4.

Timing:

TO BE EDITED IN.

11. ROAD NEAR ROSE'S HOUSE.  
(NIGHT 1)

S.O.F.

P.C. BALLANTINE APPROACHES

TAXI.

25. 5(B)  
MS Lonely as he  
tapes round edge  
of door. 12. ROSE'S STUDY (NIGHT 1) BOOTH B. 2.  
BOOTH C. 1.  
LONELY IS TAPING ROUND INNER  
DOOR.
26. 4 (B)  
MS Callan as  
he approaches thru'  
arch.  
CRAB L AND PAN R  
with him to incl.  
Lonely b.s. by door.  
Callan flashes his  
torch towards  
Lonely.  
Lonely goes to  
switch on lights.
27. 5 (B) LIGHT  
CU Light switch ON  
as Lonely switches Q. LONELY TURNS ON LIGHTS.  
it on. 4 POS. C.  
/ STUDY. /
28. 4 (C)  
2s  
Lonely over Callan(a/b)  
Lonely x down to LONELY AND CALLAN STAND LISTENING.  
Callan.  
T/IN C. 2s  
PAN L to  
French windows.
29. 1(A)  
Est. shot  
French windows. 13. REAR ROSE'S HOUSE. (NIGHT 1) BOOTH A. 1.  
GRAYS.  
Atmos. a/b.  
CLOSE THE HOUSE IS SILENT AND IN  
TRAP. DARKNESS.
30. 3 (C)  
C. 2s  
Callan, Lonely. 14. ROSE'S STUDY (NIGHT 1) ROOM B. 2.  
They react to ROOM C. 1.  
silence.
31. ■ (C)  
Est. shot over  
table. Callan  
and Lonely o to it.  
Callan sets up  
radio. Extends ariel.  
3 POS. P.  
/ STUDY /  
Coming to 3 on Shot 32.

32. 3 (D)  
 CU Radio  
 P/BACK TO 2s  
 Fav. Callan.  
 He takes camera  
 out of hold-all  
 hands cloth to  
 Lonely.  
 They exit shot 3.  
 HOLD ON RADIO.
- M.P. VOICE: (No. 1.)  
 Hello all cars from M.P.  
 stolen cars since 21 hundred  
 hours...red and cream Mark  
 Ten Jaguar saloon. BVD 142J,  
 B. Bravo, D. Delta, 142 J -  
 Juliet, from 'YD' Y Yankee, D  
 Delta, since 1742 ...Grey  
 Morris 1100 saloon.....  
 (ETC. ETC. THRU' REST OF  
 INT. STUDY SCENES.)
- GRAMS.  
 Taped voice for  
 radio. No. 1.  
 Continues thru  
 all study  
 scenes. till  
 Callan turns  
 radio off.
33. 5(C)  
 Est. shot over  
 desk as Callan and  
 Lonely approach.  
 Callan takes  
 photo of desk.
- CALLAN AND LONELY APPROACH  
 DESK. CALLAN TAKES PHOTO  
 OF DESK WITH POLAROID.
34. 4 (C)  
 C. 2s Lonely  
 over Callan.  
 Lonely changes  
 bulb in desk lamp.  
 Callan takes photo  
 out of camera.  
 PAN L WITH LONELY  
 -as he x l. to side  
 table. He removes  
 statuette, examines it.  
 Puts it on shelf.  
 PAN R WITH HIM TO  
 incl. Callan as he  
 sets table d/s of desk.
- LONELY CHANGES BULBS ON DESK  
 LAMP. CALLAN TAKES PHOTO OUT  
 OF CAMERA. WHILE CALLAN WAITS FOR  
 PHOTO TO DEVELOP - LONELY CROSSES TO  
 SIDE TABLE, REMOVES STATUETTE WHICH  
 HE EXAMINES WITH INTEREST, AND PUTS  
 ON SHELF. CARRIES TABLE NEARER TO  
 DESK.
35. 5 (C)  
 CU Callan's hands  
 as he takes backing  
 of photo.  
 PAN UP CU CALLAN.
- CALLAN STRIPS BACKING OFF  
 PHOTO AND EXAMINES IT.
36. 1(A) (CUTAWAY SHOT)  
 CU PHOTO OF  
 DESK CONTENTS.
- WE SEE PHOTO OF DESK CONTENTS.

On 5 Shot 37.

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SCENE.

Radio voice  
cont'd.

37.

5(c)

MS Callan as he  
examines photo.  
Lonely enters shot  
R of Callan and  
looks over his  
shoulder at photo.

LONELY JOINS CALLAN AND LOOKS  
AT PHOTO.

CRAB L HOLDING 2s  
as they start to clear  
everything from desk  
onto side table.

THEY START TO CLEAR DESK.

T/IN  
feature objects  
on table.

CALLAN PASSES EVERYTHING FROM  
DESK TO LONELY.

STOP TAPE:

PROPS: FINISHING CLEARING DESK.  
SCENE: RE-SET SAFE TRUCK.

CAMERA 2 to POS.C  
CAMERA 3 to POS.C  
CAMERA 4 to POS.C - ROSE'S STUDY.  
CAMERA 5 to POS.C

BOOM B. 2. and C. 1.

T/C.

FILM INSERT NO. 5.

Timing:

TO BE EDITED IN.

15. ROAD AT REAR OF ROSE'S HOUSE. S.O.F.  
(NIGHT 1)

P.C. BALLATINE EXAMINES LONELY'S  
TAXI.

38.

4 (c)

MS desk top as  
Lonely spreads  
cloth over it.

16. ROSE'S STUDY. (NIGHT 1)

BOOM B. 2.

BOOM C. 1.

Radio on.

thru' scene.

PULL BACK TO  
Incl. Lonely  
PAN R TO FEATURE  
Callan by wall as  
he examines panelling.

LONELY SPREADS DARK CLOTH

ON DESK TOP. CALLAN EXPLORES

WALL PANELLING.

T/IN C. s  
Callan as he  
slides panel  
open.

CALLAN SLIDES OPEN SECTION  
OF PANELLING TO REVEAL SAFE.

Coming to 3 on Shot 39.

-9-



39. 3(c)  
MS Safe  
CALLAN EXAMINES SAFE. TURNS TO LONELY.
40. 4 (c)  
MS Lonely.  
PAN R WITH HIM  
to C. 2s over  
Callan. He  
gives Callan meter  
Callan attaches  
it to safe.  
LONELY JOINS CALLAN BY SAFE. HANDS HIM SMALL, MAGNETISED METER, WHICH CALLAN ATTACHES TO SAFE.
41. 3 (c)  
CU Callan's hands  
as he adjusts  
combination dials.  
PAN R TO CU METER.  
See numbers register  
on meter.  
HE TURNS THE DIALS TO THEIR EXTREMES AND WATCHES THE COMBINATION NUMBERS COME UP ON THE METER.
42. 4 (c)  
C. 2s a/b  
T/IN CU SAFE HANDLE  
as Callan starts to  
open it.  
CALLAN REMOVES METER AND OPENS SAFE.
43. 5 (c)  
C. shot Callan  
and Lonely over  
files in safe.  
Lonely hands camera  
to Callan.  
Callan takes photo.  
CALLAN PHOTOGRAPES THE INTERIOR OF THE SAFE.
44. 4 (c)  
C. 2s  
Lonely over Callan.  
Callan takes photo  
out of polaroid cam.  
PAN R WITH LONELY  
as he removes meter  
removes meter from  
safe door.  
HE TAKES THE PHOTO OUT OF THE CAMERA REMOVES THE BACKING, HANDS IT TO LONELY AND EXAMINES THE PRINT. LONELY RETURNS TO THE HOLD-ALL TO COLLECT THE CINE CAMERA.  
PAN L WITH HIM TO ARCH  
as he goes to fetch  
cine camera.
45. 5 (c)  
MS Callan  
CALLAN REMOVES FILES FROM SAFE.

Callan checks  
photo - starts to  
take files out  
of safe.

46. 2(C)

MS Lonely as  
he takes cine cam  
out of hold-all.

LONELY FINDS THE CINE CAMERA.

47. 3(C)

MS Callan as  
he examines  
files.

CALLAN EXAMINES THE FILES  
AS LONELY RETURNS WITH THE CINE  
CAMERA.

48. 4(C)

Ms Lonely as he  
returns with  
camera.  
P/B WITH HIM TO  
2s  
over Callan as  
he hands him camera.

FED UP AND PAN EXIN  
as Callan starts to  
film files and  
Lonely turns over  
pages.

CALLAN STARTS TO FILM FILES.

LONELY TURNS OVER THE PAGES.

49. 3(C)

BCU Callan  
as he  
operates cine cam.

STOP TAPE:

CAMERA 2 to POS.A - HUNTER'S OFFICE.  
CAMERA 3 to POS.A

BOOK B.1.T/C. FILM INSERT NO. 6.Timing:

TO BE EDITED IN.

17. ROAD AT REAR OF ROSE'S HOUSE. S.O.P.  
NIGHT 1.

P.C. BALLANTINE WALKS ROUND TAXI  
AND EXAMINES THE ROAD FUND LICENCE.

50. 3(A)

MS Hunter.

18. HUNTER'S OFFICE. (NIGHT 1) BOOK F.1.

HUNTER IS SITTING AT HIS DESK,  
ENJOYING THE LAST OF THE WINE.  
MERES STIRS COFFEE.

P/E TO 2s  
over Meres.

51. 2(A) MS Meres. MERES: What's he offering them?
52. 3(A) MCU Hunter. HUNTER: A new radar network. The only one in the world that's capable of detecting a low level attack. He's been one of the team for five years.
- 52(a) 2(A) A/B MERES: They'll pay well for that.
53. 3(A) A/B HUNTER: Not to Rose, he's an idealist. He wrote a book called 'The Deadly Slave', Harness technology to feed the starving millions - that sort of stuff.
54. 2(A) A/B MERES: And the contact?
55. 3(A) A/B HUNTER: A Dutch book publisher named Amatel, they met at a book fair in the Hague six months ago. (HE HANDS PHOTO FROM DRAWER TO MERES.) Amatel is the one on the left, appropriately enough. (HE FINISHES HIS WINE)
- 55.(a) 2(A) 2s Meres over Hunter. MERES: STARES AT THE PHOTOGRAPH. His name's not Amstel.
56. 3(A) CU Hunter. HUNTER: Exactly.

STOP TAP:

F.M: OPEN BACK OF SAFE.  
ARTISTS: CHILLY and LOBBY INTO POS.  
CAMERA 3 to POS. C.  
CAMERA 4 to POS. C. - ROSE'S STUDY.  
CAMERA 5 to POS. C.  
DOV P. 2 and C. 1.

57. 4(C)  
CU Files on  
desk as Lonely  
turns last pages.  
P/BACK TO  
2s  
Fav. Lonely.
19. BOB'S STUDY. (MONT 1)  
CALLAN AND LONELY FINISH  
PHOTOGRAPHING THE FILES,  
WITH THE CINE CAMERA.
- BOW B.2.  
BOOM C. 1.  
GRASS.  
Radio voice  
cont'd thru' S-.
58. 3(C)  
2s Fav. Callan.  
He replaces files  
in safe.  
  
Lonely starts to  
fold up cloth.
- CALLAN REPLACES FILES IN SAFE.
59. 5(C)  
MS Callan thru'  
back of safe.  
He checks with photo.  
Starts to close safe.
- CALLAN CHECKS WITH THE PHOTO  
THAT HE HAS REPLACES FILES  
CORRECTLY.
60. 3(C)  
Est. shot over  
Lonely as he  
removes cloth,  
starts to replace  
articles on desk.  
  
Callan in b.g. closes  
safe and panelling,  
turns to desk and checks  
items against photo.  
  
Callan exit b.g. 1.  
Hold on LONELY.  
  
PAN L WITH HIM  
as he replaces table  
by arch.  
He picks up statuette  
from shelf, replaces  
it on table - looking  
at it.
- LONELY FOLDS UP THE CLOTH AS  
CALLAN CLOSES THE SAFE. TOGETHER  
THEY REPLACE THE ARTICLES THAT  
WERE ON THE DESK, CHECKING THEIR  
POSITIONS AGAINST THE PHOTO.  
CALLAN RETURNS TO THE HOLD-ALL  
LEAVING LONELY TO REPLACE THE  
SIDE TABLE.  
  
AS LONELY DOES SO HIS EYE IS  
CAUGHT BY THE STATUETTE.
61. 4(C)  
CU STATUETTE.
62. 3(C)  
CU Lonely.  
He looks at Callan.
- LONELY GLANCES ACROSS AT  
CALLAN.

63. 4(C)

2s Callan  
over Lonely.CALLAN IS OCCUPIED RE-PACKING  
THE HOLD-ALL.(Callan starting to  
pack hold-all)Lonely picks up  
statuette.  
T/IN CU STATUETTE  
in Lonely's hand.STOP TAPE:ARTISTES: CALLAN and LONELY REPOS.  
CAMERA 2 to POS. C.  
CAMERA 3 to POS. D. - ROSE'S STUDY.  
CAMERA 4 to POS. C.BOOM B.2 and C. 1.T/C. FILM INSERT NO. 7:Timings:

TO BE EDITED IN.

20. ROAD AT REAR OF ROSE'S  
HOUSE. (NIGHT L)S.O.P.P.C. RALLANTINE JUST CANNOT FIND  
ANYTHING WRONG BUT HE SENSES THAT  
THERE MUST BE. AT A LAST EFFORT HE  
CHECKS THE TYRE TREADS.

64. 2(C)

2s  
Lonely, Callan  
over radio.21. ROSE'S STUDY. (NIGHT 1)BOOM B. 2.  
BOOM C. 1.LONELY IS PACKING THE  
HOLD-ALL. CALLAN IS ABOUT TO  
SWITCH OFF THE RADIO WHEN  
THEY HEAR:GRAMS.  
Radio voice  
continuing.As Callan and  
Lonely react.M.P. VOICE NO.1: Hampstead.  
A breaking...

65. 3(D)

CU Radio

Suspects on premises now. Flat 7,  
129 Eversley Road. See Mr. Ray ...

66. 2(C)

A/B

Cr ? Shot 66.

-15-

SOUND.

PAN R WITH  
Lonely. He starts  
to take our bulb.

CALLAN AND LONELY RELAX.  
CALLAN SWITCHES OFF THE  
RADIO.

Radio continuing.  
ARTISTES' V.  
Switches it off.

LONELY GOES

67.

4(C)

MS Callan.  
PAN R WITH HIM  
to desk. Incl.  
Lonely, f.g.  
Callan b.g. telephone.

TO DESK, CHANGES BULB IN DESK  
LAMP. CALLAN MEANWHILE HIDES A  
'BUG' INTO THE TELEPHONE  
RECEIVER.

Callan signals  
Lonely to  
off lights.

LIGHTS  
OUT.

PAN L WITH CALLAN  
as he x's b.g. to  
French windows.

AS LONELY SWITCHES THE LIGHTS  
OFF.

68.

2(C)

MS Callan as he  
starts to untape  
curtains.  
T/IN C.S. TAPE  
as Callan peels  
it off.

CALLAN UNTAPES THE CURTAINS AS

STOP TAPE:

ARTISTES: CALLAN and LONELY REPOS.

CAMERA 1 to POS. B. - REAR OF ROSE'S  
CAMERA 2 to POS. B. HOUSE.

BOOM A.1.

T/C.

FILM INSERT NO. 8.

S.O.F.

Timing:

TO BE EDITED IN.

22. ROAD AT REAR OF ROSE'S  
HOUSE. (NIGHT 1)

P.C. BALLANTINE HAS INSPECTED  
LAST TYRE. HE GIVES UP IN DISGUST.  
MAKES A NOTE OF THE TIME AND  
WALKS OFF.

69.

1(B)

C. S. Curtains  
as Callan closes  
them.

23. REAR OF ROSE'S HOUSE(NIGHT 1) BOOM A. 1.

GRAND,  
Right stops.

Coming to 2 on Shot 70.

-15-

P/BACK AS HE  
CLOSES WINDOWS.  
Lonely goes to re-lock.

70. 2(B)  
CU 'Twirl' in  
lock.  
PAN L TO 2s  
as Lonely locks  
doors and  
withdraws 'twirl'  
PAN J WITH THEM  
as they move away  
thru' garden.

23. REAR OF ROSE'S HOUSE (NIGHT 1) BOOM A. 1.

LOVELY RE-LOCKS FRENCH  
WINDOWS. THEY PICK  
WAY BACK ACROSS GARDEN.

GRAMS.  
Night since.

71. 1(A)  
Est. shot  
Callan and Lonely  
x garden.  
  
PAN R AND HOLD ON  
FRENCH WINDOWS.

STOP TAPE:

ARTISTS: CALLAN REPOS TO HUNTER'S OFFICE.

CAMERA 2 to POS. A.  
CAMERA 3 to POS. A. - HUNTER'S OFFICE.

BOOM B.1.

T/C. FILM INSERT NO. 9  
Timing:  
TO BE EDITED IN.

S.O.F.

24/25. ROAD AT REAR OF ROSE'S  
HOUSE (NIGHT 1)

CALLAN AND LONELY RETURN TO TAXI.  
THERE IS NO SIGN OF P.C. THEY  
GET IN TAXI - DRIVE AWAY.

72. 3(A)  
CU Camera on desk.

PAN UP TO XCU  
HUNTER.

26. HUNTER'S OFFICE (NIGHT 1)

BOOM B.1.

THE CAMERAS ARE ON HIS DESK.  
CALLAN IS LOUNGING IN CHAIR,  
MERES IS IN THE BACKGROUND.

HUNTER: No problems?

73. 2(A)  
3s  
Meres, Callan  
over Hunter.

CALLAN: No.

HUNTER: I half suspected it might not be there. Not too clever.

CALLAN: He's a scientist, not an agent.

74. 3(A)  
MCU  
Hunter.

HUNTER: Yes. Well, that's fine. (BEAT)  
You look somewhat jaded.

75. 2(A)  
2s  
Meres over  
Callan.

CALLAN: Late nights.

HUNTER: Take tomorrow off, relax.

76. 3(A)  
A/B

CALLAN: A whole day?

HUNTER: It will give me a chance to evaluate these.

77. 2(A)  
MCU Callan.

CALLAN: And I thought you were concerned for my welfare.

78. 3(A)  
A/BA

HUNTER GIVES A THIN SMILE.

79. 1(C)  
EST. SHOT  
French windows  
Rose enters  
enters f.g. R.  
He opens curtains.  
PAN R WITH HIM  
as he moves b.g. to  
study desk.

27. ROSE'S STUDY (NIGHT 1)

BOOM C. 1.

THE ROOM IS EMPTY. WE HEAR A  
CAR DRAW UP AND DOOR SLAM.  
ROSE ENTERS ROOM THROWS HIS  
CASE AND COAT ONTO A CHAIR  
AND OPENS THE CURTAINS. ON  
HIS WAY BACK ACROSS THE ROOM

GRAMS.  
Triumph 2,000  
Estate draws up  
door slams.

80. 4(D)  
MS Rose over  
f.g. side table by  
arch.  
Statuette is missing.

HE NOTICES THAT THE FIGURE  
IS MISSING.



81. 5(D) \_\_\_\_\_  
C. shot  
side table top. HE GOES
82. 4(D) \_\_\_\_\_  
MCU Rose  
PAN RIGHT WITH TO DESK.  
HIM TO DESK.
83. 1(C) \_\_\_\_\_  
M.L.S. Rose  
by desk.  
  
PAN L WITH HIM TO  
FRENCH WINDOWS.  
  
PAN R WITH HIM TO ROSE GOES TO SAFE.  
SAFE.
84. 5(D) \_\_\_\_\_  
CU Rose's hands  
on dials. He opens  
safe. As he takes  
out files HE CHECKS FILES. SATISFIED HE  
P/BACK TO MS. CROSSES TO DESK
85. 4(D) \_\_\_\_\_  
EST. SHOT  
Rose over desk.  
T/IN CU TELEPHONE SITS - PUZZLED - THEN TELEPHONES.  
as he sits and  
dials.
86. 2(A) \_\_\_\_\_  
2s  
Hunter over  
Braden. 28. HUNTER'S OFFICE. (DAY 2) BOOM B.1.

1 POS. D.  
/ ROSE'S STUDY.

HUNTER AND SIR CHARLES ARE LOOKING  
AT STILLS FROM THE FILM CALLAN  
TOOK OF THE FILES IN ROSE'S STUDY.  
  
BRADEN: If Rose were to pass this ..  
information alone there's no doubt the  
Russians could duplicate the network  
in three months.

HUNTER: Exactly sir.

BRADEN: There are other disadvantages of course but I'm afraid the Professor is a sitting duck. I'll have to bring him in before they get at him.

PAN L WITH HUNTER  
as he moves away  
from Braden.

HUNTER: I intend to leave him for a while, er...with your permission, Sir Charles.

87. 3(A)  
2s Braden  
over Hunter.

BRADEN: Is that wise Hunter? If that document falls into the wrong hands...you understand I would have to deny that this conversation ever took place.

Braden x down  
to Hunter.

88. 2(A)  
C. 2s  
Fav. Hunter.

HUNTER: I understand sir, but we cannot substitute the document. Rose would know and it's our only chance of getting the carrier.

BRADEN: It's worth risking your neck for a pawn? Not to mention five years research and a vital security document.

HUNTER: I think I know who they will send, he's no pawn.

89. 3(A)  
C. 2s  
Fav. Braden a/b

PAN R WITH BRADEN  
to desk.

BRADEN: Then on your head be  
it Hunter. It's a pity about  
Rose. Apart from his work for  
the Ministry, he's preparing  
a paper on the application of  
certain nuclear principles to  
surgical techniques. What a  
waste. He could never be  
allowed access to classified  
projects again of course but....  
I suppose you have to  
remove him? /

90. 2(A)  
HOU Hunter.

HUNTER: If you want any  
secrets left in your ministry -  
ultimately, yes, sir.

91. 3(A)  
MS BRADEN

PAN L WITH HIM  
to 2s.

BRADEN: (PREPARES TO LEAVE)  
Well - just a thought.

HUNTER: I'll bear it in mind,  
sir, there might be a way.

HOLD HUNTER  
F.G. L.  
as Braden moves  
away to door.

BRADEN: That's your field  
Hunter, I have suggested  
nothing. Good-day.

HUNTER: Good-day Sir Charles.

Braden exit b.g.  
PAN R WITH HUNTER  
to 2s  
with Meres as he  
enters b.g. R.

AS BRADEN LEAVES, MERES ENTERS.

MERES: This came through  
on the telephone intercept, sir.

HUNTER: Yes?

MERES: Rose has 'phoned the local police and reported a break-in at his house.

PAN R WITH HUNTER  
to backof desk.

HUNTER: Damn.

92. 2(A)  
MCU Meres.

MERES: Had we better warn the police off?

93. 3(A)  
MS Hunter.

HUNTER: No. So long as they don't find the intercept we may not have lost too much. Lord save me from meddling policemen.

T/IN MCU  
as he sits.

94. 2(A)  
A/B

MERES: Yes, sir

95. 1(D)  
MS Vanstone  
by French windows.

29. ROSE'S STUDY (DAY.2.)

BOON P. 2.  
BOON C. 1.

ROSE IS WITH DET. INSP.  
VANSTONE, WHO WALKS TOWARDS  
ROSE FROM THE DIRECTION OF  
THE FRENCH WINDOWS.

PAN R WITH HIM  
to 2s with Rose.

VANSTONE: A very professional job. He really knows his trade.

ROSE: I rather imagined that burglars always did.

2 POS. D.  
STUDY.

CRAB L HOLDING  
2s  
as Vanstone x's  
right to  
arch.

VAN STONE: Far from it.

ROSE: It's as well you found out  
how they got in, I would have suspected  
my daily.

VANSTONE: The house was empty?

FINISH 1(C)  
POSITION.

ROSE: Yes, Maria finished work at  
five and I was out for the night.

VANSTONE: What time did you leave?

ROSE: About eight thirty.

Vanstone x's  
down to  
Rose.

VANSTONE: And where did you stay  
last night?

ROSE: With ... Sir Charles  
Braden. Burton Lodge.

VANSTONE RAISES HIS EYEBROWS

VANSTONE: What value would you put  
on the figure.

96. 2(D)  
2s  
Fav. Rose.

ROSE: In cash-very little. It belongs to the  
Society for the Advancement of Electronic Research  
they award it annually.

VANSTONE: You mean you have to return it to the-

97. 1(C)  
2s Fav. Vanstone  
a/b. PAN R WITH  
HIM TO DESK.

ROSE: Exactly. Next month.

98. 4(D)  
NS ROSE  
as he comes thru' arch.  
Coming to s on Shot 99

VANSTONE: Are you employed on  
classified work Professor?

99. 5(D)  
MS Vanstone by desk.
100. 4(D)  
MCU Rose.
101. 1(C)  
MCU Vanstone
102. 5(D)  
MS Rose.
- PAN R WITH HIM  
to 2s  
CRAB L AND PAN R  
with him to  
incl. safe.
- 2 POS. A.  
/ HUNTER'S /
- 1 POS. E.  
/ LONELY'S ROOM. /
- CRAB R AND PAN L  
WITH VANSTONE  
to top of desk.
103. 4(D)  
MCU Rose.
104. 5(D)  
MCU Vanstone.
105. 4(D)  
A/B
106. 5(D)  
A/B  
Coming to 4 on Shot 107.
- ROSE : Yes, but then so is everyone  
who works at the Research Centre.
- VANSTONE: Do you keep any confidential  
papers here?
- ROSE : We operate under stringent  
regulations,  
allowed out of the Centre.
- VANSTONE: If not actually classified, perhaps  
confidential?
- ROSE : I do have confidential papers  
but they are kept in my safe. That hasn't  
been touched.
- HE WALKS ACROSS THE ROOM AND PULLS BACK  
THE PANELLING TO REVEAL THE SAFE. VANSTONE  
LOOKS AT IT.
- VANSTONE: You're sure?
- ROSE : I've checked the contents nothing  
is missing, anyway it was still locked  
when I discovered the burglary.
- VANSTONE LOOKS THOUGHTFUL.
- VANSTONE: There's something odd  
about all this.
- ROSE : What do you mean, Inspector?
- VANSTONE: Someone, an expert, went to  
a great deal of trouble to break in here,  
then stole one, forgive me, relatively  
insignificant item and left.
- ROSE : Perhaps he was disturbed?

PAN L WITH VAN  
to incl. French  
windows b.g.  
thru' arch.

VANSTONE: No, he cleared up and  
locked the french windows behind him  
Unusual to say the least.

107. 4(D)  
MS Rose,  
He moves fwd. to  
desk.

ROSE: You don't think this was an  
ordinary sort of burglary?

108. 5(D)  
MCU Van.

VANSTONE: I know it isn't.

109. 4(D)  
A/B

ROSE IS GETTING EDGY.

PAN L WITH HIM TO  
2s over Vanstone.

ROSE: Look Inspector, what are you  
getting at? all this talk about confidential  
papers, you're not suggesting it was some  
sort of ...er..well...spy.

110. 5(D)  
A/B

VANSTONE: It did cross my mind.

111. 4(D) Q. CUT  
2s a/b

SINCE ROSE KNOWS THE CONTENTS OF THE SAFE  
ARE INTACT HE FEELS CONFIDENT ON THAT SCORE.

HOLD 2s  
as Rose x d. f.g. l.  
to side table.

ROSE: It doesn't make sense Inspector,  
what sort of spy would risk stealing an  
object of no value to anyone except the  
rightful holder?

PAN DOWN WITH  
HIS HAND as he rests  
it on table.

112. 1( )  
CU Statuette  
sticking out from  
under pillow.  
P/BACK TO CU  
LONELY as he  
pulls it out,  
looks at it.

30. LONELY'S ROOM. DAY.

BOOM A. 1.

LONELY IS IN BED. HE WAKES, FEELS UNDER  
HIS PILLOW AND BRINGS OUT THE ORNAMENT.

113. 3(E)  
2s  
Hunter over Brown.

31. HUNTER'S OFFICE. DAY.

BOOM B.1.

CHIEF SUPERINTENDENT BROWN, SPECIAL  
BRANCH HAS JUST ARRIVED.

CRAB I.  
HOLDING 2s  
as Hunter x  
behind desk  
and sits.

FINISH POS. A.

HUNTER: A real pleasure, it's been too long. Can I offer you something?

BROWN: Thank you but no, a little early for me.

HUNTER: Well then, how are things at the Yard?

BROWN: Oh, much as usual.....

HUNTER: I see Blackmere has retired, you must be in line for his seat?

BROWN: One would like to think so but... we shall see.

HUNTER: Well, best of luck of course. Was there anything in particular that brought you this way?

BROWN: I just thought it was long past time I dropped in... (PAUSES AS IF A THOUGHT HAS JUST STRUCK HIM)...there was one little thing though....

114. 2(A)  
MCU Brown.

115. 3(A) / 3 POS. A. /  
MCU Hunter. / HUNTER'S /

HUNTER: Yes?

116. 2(A)  
A/B

BROWN: I had an old friend on the 'phone today, Inspector Vanstone from Hampstead, He's come across a funny little breaking on his patch.

117. 3(A)  
A/B

HUNTER: Really?

118. 2(A)  
A/B

BROWN: Yes, he thought we might have an interest in that area but er, we haven't.

119. 3(A)  
A/B

HUNTER: No?

120. 2(A)  
A/B

Coming to 3 on Shot 121.



BROWN: No. It was a house belonging to a Professor Rose, he works at the Centre. It just crossed my mind that perhaps you....

BROWN LOOKS HOPEFUL.

121. 3(A)  
A/B

HUNTER: Hampstead? Rose? No, I really don't....

122. 2(A)  
2s

Brown over Hunter.

BROWN: Just a passing thought...

HUNTER: No, I'm sure we have no interest in that area at the moment, let me check for you....

HE FLICKS THE INTERCOM.

LIZ: Sir?

DISTORT. LIZ.

HUNTER: Get Mr. Callan Liz would you.

LIZ: (DISTORT) Yes sir, he's here now.

HUNTER: Well send him in.

BROWN: Sorry to put you to this trouble.

HUNTER: Not at all, no trouble.

CALLAN: Sir? (ENTERING)

HUNTER: Ah, David, this is Chief Superintendent Brown from Special Branch.

Callan enters b.g. c.  
x down to  
l. of Brown.

CALLAN ACKNOWLEDGES BROWN.

123. 3(A)  
A/B

HUNTER: He has asked me, er, we don't have any interest in a Professor Rose at a Hampstead address, do we?

HIS EYES TELL CALLAN WHAT THE ANSWER IS TO BE.

124. 2(A)

NOT Brown.  
PAN UP TO MRU CALLAN.

CALLAN SCRATCHES HIS CHIN.

Coming to 3 on Shot 125.

CALLAN: No, I don't think...(BEAT)..  
no definitely not sir.

127. 3(A)  
A/B HUNTER: Thank you David.

128. 2(A)  
3s HE BEAMS AT CALLAN WHO GIVES HIM A LOOK  
over Hunter. AND LEAVES.  
Callan exit b.g.

HUNTER: There, sorry but....

HOLD BROWN  
AND HUNTER  
as they move b.g. to  
door.

BROWN: I quite understand. Good of you  
to let me take your time.

HE GETS UP TO LEAVE. HE HAS HIS ANSWER.

129. 3(A)  
C. 2s HUNTER: Always a pleasure.  
fav. Brown ( at door) BROWN: (AT DOOR) Good hunting.  
He exits.  
HOLD ON HUNTER  
as he closes door.

STOP TAP:

ARTISTES: BALLANTINE and VANSTONE REPOS.  
CAMERA 1 to POS. E.  
CAMERA 3 to POS. F. - VANSTONE'S OFFICE.  
ROOM A.2.

130. 2(E)  
MS Vanstone at desk. 32. VANSTONE'S OFFICE. (DAY 2) ROOM A.2.  
VANSTONE: Yes?

131. 3(F)  
2s P.C. BALLANTINE ENTERS,  
Ballantine over  
Vanstone.  
BALLANTINE: Er, P.C. Ballantine sir.  
VANSTONE: Yes Ballantine, ?  
Ballantine x  
down to desk.

BALLANTINE: It's about that breaking  
last night at Professor Rose 's house sir.

VANSTONE: Yes?

BALLANTINE: It was on my beat.

132. 2(E)  
MCU Vanstone.

VANSTONE: We don't expect you to be everywhere at once Ballantine.

133. 3(F)  
MCU Ballantine.

BALLANTINE: but I was there sir.  
There was this taxi parked at the side of the house..I took the index number and I've got the address of the driver.

134. 2(F)  
CU Vanstone (react)

STOP TAP:

ARTISTES: BALLANTINE and VANSTONE REPOS.

CAMERA 1 to POS. E.

CAMERA 2 to POS. F: - LOVELY'S ROOM.

ROOM A. 1.

135. 2(F)  
C. SHOT  
carrier bag as  
Lonely places  
statuette in it.  
P/RACK TO MS.

PAN L WITE LOVELY  
to door. I-cl.  
Vanstone and  
Ballantine in  
doorway.

33. LOVELY'S ROOM (DAY 2) ROOM A.1.

LOVELY ABOUT TO LEAVE, WITH STATUETTE.  
HE PLACES IT IN A PAPER CARRIER BAG,  
COVERS IT WITH A DIRTY SHIRT AND OPENS  
HIS DOOR.

VANSTONE AND BALLANTINE ARE STANDING  
IN THE DOORWAY, VANSTONE ABOUT TO KNOCK.  
INSTEAD HE LEANS DOWN AND TAKES THE  
CARRIER BAG FROM LOVELY'S HAND.

HE LOOKS IN AND MOVES THE SHIRT ASIDE,  
SMILES.

136. 1(E)  
CU Lonely.

LOVELY: I can explain....

STOP TAP:

ARTISTES: LOVELY, VANSTONE, P.C. REPOS.

CAMERA 2 to POS. G.

CAMERA 3 to POS. G.

CAMERA 4 to POS. H: - GALLAN'S ROOM.

CAMERA 5 to POS. E.

ROOM 2. 2.

137. 2(G)  
ON soldiers  
P/D TO  
INCL.  
CALLAN. KNOCK  
DOOR.
- PAN R  
WITH HIM TO DOOR.
- Incl. Lonely  
in shot.
- As Callan opens  
door fully incl.  
Vanstone and  
Ballantine.
138. 3(G)  
MCU Callan (thru' door)
139. 5(E)  
Group over Callan.
- Lonely x 1.  
of Callan.
- PAN L TO 3s  
Callan and Lonely  
over Vanstone  
as they x down to  
table.
- 2 PCS. H.  
CALLAN'S
- 3d. CALLAN'S ROOM (DAY 2) ROOM 2. 2.
- CALLAN PAINTING SOLDIERS.  
THERE IS A KNOCK ON DOOR.
- LONELY: (OOV) It's me Mr. Callan.
- CALLAN: Coming. (HE GOES TO  
DOOR - OPENS IT ON CHAIN. HE  
CAN ONLY SEE LONELY.
- CALLAN: What do you want?
- HE OPENS THE DOOR FULLY, REVEALING  
VANSTONE AND BALLANTINE.
- CALLAN: What's this?
- LONELY: Well, it's a bit difficult  
Mr. Callan.
- VANSTONE: I'm Detective Inspector Vanstone.  
I believe you know this man?
- CALLAN: I know him.
- THEY ENTER THE ROOM AND VANSTONE PRODUCES  
THE FIGURE.
- VANSTONE: Have you ever seen this before?
- CALLAN LOOKS AT IT. SUSPICION BEGINS TO  
CLOUD HIS FACE.
- CALLAN: No.
- VANSTONE: Your friend here says he  
bought it from a stranger in a pub two  
days ago.
- CALLAN IS CERTAIN NOW OF LONELY'S GUILT.

CALLAN: Oh, did he.

VANSTONE: A lie. Two days ago it hadn't been stolen.

CALLAN LOOKS AT LONELY IN DISGUST.

LONELY: Perhaps I made a mistake.

CRAB R HOLDING 3s  
as Vanstone x  
behind Callan to  
Lonely.

VANSTONE: Indeed you did. (BEAT)  
He tells me you were with him last night  
Mr. Callan, is that right?

FINISH 3s  
over Callan f.g. R.

CALLAN HESITATES, HE DOESN'T LIKE  
THE WAY THINGS ARE GOING.

FINISH POS. P.

CALLAN: Er....well, yes.

VANSTONE: What time?

CALLAN: Eight.

VANSTONE: Until?...

140. 4(E)  
MCU Callan.

5 POS. F.  
/ CALLAN'S /

CALLAN: Well...er...it'd be about....  
(HE FLASHES A LOOK AT LONELY WHO  
BLINKS TWICE)

141. 2(H)  
MCU Lonely.  
He blinks twice.

THE EXCHANGE DOES NOT GO UNNOTICED BY  
VANSTONE.

142. 4(E)  
A/B

CALLAN: Two.

143. 5(P)  
3s over  
Callan a/b.

VANSTONE: You're sure?

CALLAN: (FUMING) I'm sure.

VANSTONE: Then I am arresting both  
of you for breaking into a house  
at 38 Fairfax Road , Hampstead  
and stealing this figure.

T/IN CU STATUETTE  
as Vanstone holds it  
up.

144. 4(E)  
BCU CALLAN  
(react)

T/C. SLIDE:  
END OF PART ONE.

GRAMS.  
THEME MUSIC.

FADE VISION.

FADE SOUND.

VISION.

-32-

SOUND.

T/C.

SLIDE:  
PART T.O.GRAMS.

Theme Music.

PART T.O.

143.

FILM INSERT NO. 10.  
Timing:  
TO BE EDITED IN.S.O.F.34(a). EXT. FILM SHOT HARWICH  
DOCKS. (DAY 2)

145.

3(F)  
Est. Shot  
Customs Hall.35. IMMIGRATION AREA HARWICH  
DOCKS. (DAY 2)FISH POLE. 1  
BOOM C. 3.ZOOM IN TO FEET.  
TAMARESH.A NUMBER OF TRAVELLERS ARE  
MILLING ABOUT, COLONEL  
GREGORI TAMARESH, K.G.B.  
APPEARS THROUGH THE 'GREEN'  
CUSTOMS EXIT, WALKS UP TO THE  
IMMIGRATION OFFICER AND HANDS  
OVER HIS PASSPORT. MARY HAS JUST  
FINISHED WITH PASSPORT CONTROL  
AND MOVES AWAY.GRAMS.  
Harwich docks  
atmos. b.g.  
thru scene.Hold him as he  
moves to passport  
desk.

146.

4(F)  
L.A. GROUP  
over Passport  
Officer.  
Feat. Mary and  
Tam. Mary exits l.  
Tam takes her place.I.O: Mr. Joost Amstel?TAMARESH: Correct.I.O: Business or pleasure, sir?TAMARESH: I am sorry?

147.

5(G)  
MCU Passport  
Official.I.O: I see you are a book  
publisher, is this visit for  
business or pleasure purposes?

148.

4(F)  
MCU Tamaresh.

TAMARESH: Oh, pleasure, yes  
very definitely pleasure.

149. 5(G)  
2s Passport  
Officer over  
Tamaresh.

I.O: Fine, welcome to England,  
Mr. Amstel.

HE HANDS BACK THE PASSPORT WITH  
A SMILE. TAMARESH WALKS  
TOWARDS THE EXIT.

150. 3(H)  
Est. shot as  
Tam. moves f.g.  
to exit.

Hold on Mary  
in doorway as  
Tam. exit shot  
f.g.

THE I.O. TURNS AND NODS TO  
ALLAN WHO HAS BEEN STANDING IN  
THE BACKGROUND.

151. 5(G)  
2s  
Allan over P. Officer.  
Allan passes officer  
and exits shot r.  
HOLD ON OFFICER  
watching him go.

TAMARESH STOPS AT A CAR HIRE  
KIOSK AND A UNIFORMED GIRL HANDS  
HIM CAR KEYS AND PAPERS. HE THEN  
WALKS AWAY AND OUT OF THE EXIT DOOR.  
WE ESTABLISH THAT ALLAN AND MARY  
ARE DISCREETLY FOLLOWING HIM.

152. 3(H)  
as Allan over  
Mary as he joins her.  
l. exit doorway.  
P/BACK and PAN R  
with Allan to est.  
Tam. b.g. in Rent-a  
Car office.

FINISH POS. J.

153. 1(F)  
Group over Paper  
Stall.  
Mary buys paper.  
Allan joins Mary.  
See Tam. b.g. in office  
He turns to leave.

154. 3(K) 3 POS. K.  
/ I. AREA /  
Est. as he comes out  
of office.  
PAN L WITH HIM TO  
Incl. Allan, Mary. See  
him exit l. and they follow.

STOP TAP:

CAMERAS: 1G:2E:3W;

- VANSTON'S OFFICE.

ROOM A. 2.



155. 1(G)  
2s Brown  
over Vanstone.

36. D.T. INSPECTOR'S OFFICE. (DAY 1) ROOM A. 2.

VANSTONE IS SITTING AT HIS DESK.  
BROWN IS SITTING IN A CHAIR IN  
A CORNER. VANSTONE SPEAKS INTO  
INTERCOM.

VANSTONE: Send h them in.

HE REPLACES THE 'PHONE AND  
EXCHANGES A BLAND LOOK WITH  
BROWN. HE THEN OPENS A DRAWER,  
BRINGS OUT TWO BROWN ENVELOPES,  
A RECEIPT PAD AND A PEN, PUTS  
THEM ON THE DESK. THERE IS  
A KNOCK AND A UNIFORMED P.C.

156. 3(F) KNOCK  
Group over  
Vanstone as  
Callan - Lonely  
enter b.g. R.  
T/IN 2s  
Callan and Lonely  
as they x down to  
desk. Callan looks at  
Brown.

OPENS IT ALLOWING CALLAN AND  
LONELY TO ENTER. CALLAN  
RECOGNISES BROWN, WHO IGNORES  
HIM.

157. 1(G)  
2s a/b.

VANSTONE: Your personal property.  
Sign at the end of the list  
please.

158. 3(F)  
3s  
Callan, Lonely  
over Vanstone.

THEY DO SO AND POCKET THEIR  
PROPERTY. VANSTONE INDICATES  
THE FIGURE.

VANSTONE: Check it.

CALLAN DOES SO.

VANSTONE: You understand this will  
have to be returned to its owner.

CALLAN: Without any explanations,  
I hope.

159. 1(G)  
MCU Vanstone.

VANSTONE: Oh, there'll be an  
explanation but not the truth  
of course.

160. 3(T)  
2s Lonely, Callan  
T/IN MCU  
CALLAN  
as Lonely  
exits.

CALLAN: (TO LONELY) I'll see you  
later.

161. 1(G)  
2s Vanstone  
and Brown.

LONELY GOES.

CALLAN: Thanks.

VANSTONE: Don't thank me. I do  
no favours for thieves, even when  
they are employed by the  
government.

CRAB L AND PAN R  
with Vanstone as  
he moves round  
desk to  
2s  
over Callan.

VANSTONE GETS UP AND WALKS ROUND DESK.  
CALLAN TURNS TO GO.

FINISH POS. H.

VANSTONE: It worries me, the  
security of the country in your hands..

CALLAN: It could be worse.

VANSTONE: I wonder, considering  
you both have criminal records!

CALLAN: I wondered when that  
was coming up.

VANSTONE: It seems an unlikely  
qualification for a...an agent.

162. 2(U)  
MCU Callan.

CALLAN: Can you think of a better  
one? This job isn't everyone's  
cup of tea. /

163. 1(H)  
2s a/b

VANSTONE: I do not doubt the  
necessity of the work, I just  
wish you were more efficient...  
and less light fingered.

Vanstone x up  
to door.  
PAN L TO MCU  
Brown as Callan  
turns to him.

REACTION CALLAN AND BROWN.

---

STOP TAPE:

ARTIST: CALLAN REPOS TO HUNTER'S OFFICE.

CAMERA 3 to POS. A.  
CAMERA 4 to POS. G. - HUNTER'S OFFICE.

BOOM B.1.

---

T/C. FILM INSERT NO.11.  
Timing:  
TO BE EDITED IN.

S.O.F.

37. A. 12. ROAD. (DAY 1)

AN AUSTIN MAXI (DRIVEN BY ALLAN)  
IS FOLLOWING TAMARESH, WITH A  
MORRIS (DRIVEN BY MARY) HANGING  
BACK OUT OF SIGHT.  
TAMARESH WATCHES THE MAXI IN HIS  
MIRROR. THE MORRIS AND THE MAXI  
CHANGE POSITIONS BEHIND HIM.

164. 3(A)  
Cu Hunter's  
hand as he drums  
his fingers on  
desk.

PAN UP TO HS.

36. HUNTER'S OFFICE (DAY 2)

BOOK P.1.

HUNTER IS AT HIS DESK, DRUMLING  
HIS FINGERS ON HIS BLOTTER. THERE  
IS A KNOCK AT THE DOOR.

165. 4(G)  
2s. CALLAN ENTERS AND GETS THE FIRST  
Callan(as he enters) WORD IN.  
over Hunter.

CALLAN: I know what you're going  
to say ....

Callan x down  
to desk.

HUNTER: Do you now?

166. 3(A)  
MCU Hunter. CALLAN: ...and you're dead right.

HUNTER: Well, it's a refreshing  
change to have you agree with me  
on something. I suppose you think  
that absolves you from all blame?

167. 4(G)  
MCU Callan. CALLAN: No.

168. 3(A)  
A/B HUNTER: I made it quite clear  
that I hold you responsible for the  
actions of your odorous colleague.

169. 4(G)  
A/B CALLAN: I'm going to tear his  
ears off.

170. 3(A)  
A/B HUNTER: I hope so. We don't enjoy  
the best of relations with Special  
Branch as you know, they have their  
job , we have ours. I don't like  
having to ask them to bail my men  
out of police stations.

171. 4(G)  
A/B

172. 3(A)  
A/B (react) CALLAN: Well, I don't feel good  
about it, either.

173. 4(C)  
A/B (react)

174. 3(A)  
MS Hunter  
PAN DOWN CU  
PHOTO  
as Hunter shows  
it to Callan. HUNTER TAKES PHOTOGRAPH FROM DRAWER  
AND FLICKS IT ACROSS TO CALLAN.

175. 4(G)  
CU Callan. HUNTER: Alright. And how good do  
you feel about this?

CALLAN: Tamaresh.

---

STOP TAPE .

ARTISTS: CALLAN and HUNTER STAY IN HUNTER'S OFFICE.

CAMERA 3 STAY ON POS. A.

CAMERA 4 STAY ON POS. G.

HUNTER'S OFFICE.

BOOM B.1.

---

T/C. FILM: INSERT NO. 12  
Timing:  
TO BE EDITED IN.

39. A. 12 ROAD. (DAY 1)

S.O.F.

THE MAXI AND THE MORRIS CHANGE

POSITIONS AGAIN BEHIND

TAMARESH. HE LOOKS IN HIS MIRROR

AND HIS EYES NARROW AS HE

RECOGNIZES THE MAXI.

176. 4(G)  
CU Callan.

40. HUNTER'S OFFICE (DAY 2)

ROOM 3.1.

CALLAN IS HOLDING THE  
PHOTOGRAPH.

CALLAN: Tamaresh and Professor  
Rose? /

177.

3(A)

2s

Hunter over Callan.

HOLD 2s as  
Hunter rise and  
x 1 to Callan.

HUNTER: If I'm right Tamaresh  
will be arriving any time now to  
make the pick-up. A little bird  
tells me that Special Branch have  
an all ports warning out for him.

CALLAN: "hat for?"

HUNTER: Doubtless they have their  
reasons. But they won't be any  
help to us. For all we know he  
may be here already.

CALLAN: (DROPS PHOTO BACK ON DESK)  
Why should they send a section  
head to do a carrier's job?

Hunter x down  
1. of Callan.

HUNTER: I doubt if Rose would  
deal with anyone else - he thinks  
Tamaresh is a Dutch publisher  
with business contacts on both  
sides.

CALLAN: They could use a dead  
letter box.

178.

4(G)

LCU Hunter.

179.

3(A)

2a

Callan over  
Hunter a/b.

HUNTER: Not for this, far too  
important. No, they'll send Tamaresh.

CALLAN: I hope they do, be a pleasure  
to meet him.

HUNTER: The last two that met  
him didn't find it a pleasure.

CALLAN: That was on his own ground.  
He'll be more vulnerable here.

180.

4(G)

CU Hunter.

HUNTER: ..and he knows it. He'll  
just be all the more dangerous.

---

STOP TAP:

CAMERA 1 to POC. J.  
CAMERA 2 to POC. J. - INT. SALOON BAR.  
BOOM A. 1.  
FISH POLE NO. 2.

---

T/C.

FILM INSERT NO. 13

Timing:

TO BE EDITED IN.

41. FORECOURT PUBLIC HOUSE. (DAY 1)

S.O.F.

TAMARESH DRIVES ONTO THE FORECOURT.  
LEAVES HIS CAR AND ENTERS THE PUB.  
THE MAXI AND THE MORRIS PULL IN AND  
PARK AWAY FROM TAMARESH'S CAR.  
ALLAN GETS OUT, CROSSES TO MARY.

MARY: Now, what do we do?

ALLAN: If you can't beat 'em,  
join 'em. Fancy a beer?

181. 2(J)

Est. shot over  
bar as Tam.  
pays for drink.

42. SALOON BAR. (DAY 2)

BOOM 4. 1.  
FIVE FEET 2.

As Tam. turns  
from bar.

TAMARESH: Thank you very  
much - and the telephone?

HE PAYS FOR DRINK AND GOES  
OVER TO TELEPHONE.

182. 1(J)

Est. shot  
as Tam.  
x down l.  
PAN L WITH HIM  
TO TELEPHONE.

183. 2(J)

Est. shot  
as Allan, Mary  
enter and x to  
bar.

ALLAN AND MARY ENTER AND GO TO  
BAR.

1 POS. K.  
/ BAR. /

184. 1(K)

Group over  
Tam. f.g. l.  
looking up  
phone number.

MARY DRAWS HIS ATTENTION TO  
BARMAN WAITING TO TAKE ORDER.

185. 2(J)

3s  
Allan, Mary  
over Barman.

ALLAN: Oh, two halves of  
bitter.

T/IN  
2s  
Allan, Mary.

MARY: Love to know who he's calling?

186. 1(K)

MS Tamaresh

T/IN CU  
as he dials  
number.

TAMARESH STARTS TO DIAL A  
NUMBER.

187. 4(D)

CU Telephone.

PAN UP TO CU ROSE  
as he lifts  
receiver.



43. ROSE'S STUDY (DAY 2)

BOOM C. 1.

ROSE IS AT HIS DESK. THE  
TELEPHONE RINGS AND HE ANSWERS.

ROSE: Two five nine one.

TAMARESH: (DISTORT) Peter, this  
Joost Amstel, listen to me,  
there is a little problem.

DISTORT TAMARESH.  
in pub set.

ROSE: What is it?

188.

5(H)

CU LOUDSPEAKER

PAN L TO  
CU MERES.

44. MONITORING ROOM (DAY 1)

FISH POLE 3.

MERES IS OPERATING TWO RADIO  
RECEIVERS. ONE IS REPEATING  
ROUTINE POLICE CALLS IN THE  
BACKGROUND. THE OTHER IS  
MONITORING THE CONVERSATION  
BETWEEN TAMARESH AND ROSE.

TAMARESH: (DISTORT) I shall be  
a little later than I said.

DISTORT TAMARESH.  
in pub set.

ROSE: (DISTORT) Look, if there's  
any difficulty.....

DISTORT ROSE.  
in Study set.

189.

4(D)

MCU Rose.

45. ROSE STUDY (DAY 2)

BOOM C. 1.

ROSE: (ON TELEPHONE)  
Perhaps it would be better not  
to .....

TAMARESH: (DISTORT) No David it is all right. I have some people with me and I have to get rid of them.

T/IN CU ROSE.

ROSE: I don't want to see anyone else, you know that.

190.

1(K)

CU Tamaresh.

46. SALOON BAR. DAY

BOOM A. 1.  
RISH VOIC 2.

ALLAN AND MARY ARE SIPPING THEIR DRINKS AND WATCHING TAMARESH.

TAMARESH: Don't worry. I said I'll get rid of them. I'll see you at nine tonight.

As Tam. rings off -  
PULL BACK TO  
Incl. Allan and  
Mary b.g. R.  
at bar.

ROSE: (DISTORT) Alone.

DISTORT ROSE  
in study.

TAMARESH LOOKS OUT TOWARDS THE BAR.

TAMARESH: I'll be alone, that I promise you.

191.

2(K)

MS Tam.

HE REPLACES THE PHONE AND WALKS TOWARDS THE DOOR LEAVING HIS DRINK. WE HOLD ON ALLAN AND MARY

CRAB R WITH HIM  
and hold on Allan,  
Mary at bar as he  
eats.

MARY: Know what?

FINISH POS J.

ALLAN: (PRE-OCCUPIED) Eh!

MARY: I don't like bitter.

ALLAN: It's a good job you haven't got time to drink it then isn't it. Come on.

T/IN CU  
beer mugs as  
they exit b.g.

HE GRINS AT HER AND THEY FOLLOW TAMARESH OUT.

192.

3(A)

C. 2s

Meres over Hunter.

Coming to STOP TAP:

47. HUNTER'S OFFICE (DAY 2)

BOOM B. 1.

HUNTER: So now we know.

MERES: Yes, but I don't like it.  
That quote, 'getting rid of them'.

HUNTER: I trust Special Branch  
know what they're doing.

MERES: It'd be the first time, sir.

---

STOP TAPE:

ARTISTES: POS. CALLAN and LONELY. CALLAN'S ROOM.

CAMERA 3 to POS. K.

CAMERA 4 to POS. H. - CALLAN'S ROOM.

CAMERA 5 to POS. E.

BOOM C. 2.

FISH POLE NO. 4.

---

T/c. FILM INSERT NO. 14.

S.O.F.

Timing:

TO BE EDITED IN.

48/49. A. 12 ROAD. (DAY 1)

TAMARESH STOPS HIS CAR IN A  
LONELY WOODED SIDE ROAD. HE  
TAKES GUN FROM HIS CASE.  
PUSHES IT INTO HIS POCKET, GETS  
OUT OF THE CAR AND WALKS INTO  
THE WOODS.

193. 5(E)  
MS Callan in  
kitchen.

50. CALLAN'S ROOM. (DAY 2)

ROOM C. 2.  
FISH POLL 4.

CALLAN IS UNBLOCKING THE SINK  
WITH A PUNGER. THERE IS A KNOCK  
ON THE DOOR.

CALLAN: Yes?

PAN R WITH HIM  
to door.  
Incl. Lonely  
in doorway.

LONELY: (OOV) It's me Mr. Callan.

CALLAN: GOES TO OPEN DOOR.

LONELY: You wanted to see me, Mr.  
Callan?

194. 3(K)  
MCU Callan.

CALLAN: Come in - close the door.

195. 5(E)  
2s Fav. Lonely  
a/b.

LONELY: CLOSING THE DOOR AND BACKS  
AGAINST IT.

Callan throws  
him into room.  
HOLD ON CALLAN  
PAN L WITH HIM  
to  
2s

CALLAN: You and me are going to  
have a little chat.

LONELY: I'm sorry Mr. Callan, very  
sorry. It'll never happen again.

CALLAN: You're dead right.

LONELY: I don't know what came  
over me, it was like me fingers  
went to work on their own.

PAN L WITH  
THE TO KITCHEN.

As they go into kit.

196. 4(H)  
C. 2s  
Fav. Callan.

CALLAN: You sticky fingers. You  
could get us both killed one day  
and I'm not ready to go yet.

LOVELY: You're hurting me, Mr. Callan.

CALLAN: I can't afford to have people  
with sticky fingers around me.

PHONE RINGS. CALLAN GIVES LOVELY  
PLUNGER.

CALLAN: Make yourself useful.

197.

5(E)

C. 2s

Fav. Lonely

The sink. ( HE DROPS LOVELY AND

GOES TO ANSWER PHONE)

Yes?

PAN R WITH  
CALLAN to phone.

HUNTER: This is Charlie. Get over  
here at once.

BOOM R.1.  
For Hunter.

T/IN CU CALLAN.

CALLAN: "hat?

STOP TAPE:

ARTIST: CALLAN REMOS TO MONITORING ROOM.

CAMERA 1 to POS. L. - POLICE INFORMATION ROOM.

CAMERA 5 to POS. H. - MONITORING ROOM.

BOOM A. 3. and FISH POLE NO. 3.

T/C.

FILM INSERT NO. 15.

Timing:

TO BE EDITED IN.

51. EPPING FOREST LAY-BYE (DAY 2)

S.O.F.

ALLAN: I don't like it.

MARY: Maybe he's just...

ALLAN: "hat?

MARY: Having a pee.

ALLAN: Nok, don't think so, he's  
either trying to drop us or he's got  
a meet in there. (HE GOES TO RADIO UNIT  
IN HIS CAR) Central two five, central  
two five calling M.P. over.

M.P. VOICE: (DISTORT)

POST DUE.

Central two five from M.P.  
go ahead...over.

Recorded on tape.  
7.3.72.

ALLAN: Central two five to M.P.  
urgent message for S.B.2....  
over.

198. 1(L)  
H.A. est.  
shot Police  
Radio Officer.

52. POLICE INFORMATION ROOM (DAY 2) BOOK A. 3.

M.P. VOICE: Central two five,  
one moment please.

199. 5(H)  
2s  
Callan over  
Meres.

53. MONITORING ROOM (DAY 2) FISH POLE 3.

CALLAN AND MERES HAVE TURNED UP  
THE VOUL. ON THE POLICE WAVEBAND.

M.P. VOICE:(DISTORT) Central  
two five go ahead.

DISTORT M.P. VOICE  
in Police set.

ALLAN: (DISTORT) We are about  
to miles west of A. 12 at  
Bucklers Wood, Epping Forest.

DISTORT ALLAN.

STOP TAPE:

ARTISTES: STAY ON POS.  
CAMERAS STAY ON POS.  
BOOMS STAY ON POS.

T/C. FILM INSERT NO. 16.  
Timing:  
TO BE EDITED IN .

S.O.F.

54. EPPING FOREST LAY- BYE.  
(DAY 1)

ALLAN: The traveller has left his  
vehicle and entered the forest.  
Request instructions. Stop. Over.

M.P. VOICE: (DISTORT)

POST DUB.

Recorded on tape.  
7.3.72.

Central two five  
your message received, Stand by.

MARY LOOKS AT WATCH. THEN TO FOREST.  
ALLAN WAITS FOR REPLY.

200.

5(H)

A/B 2s  
Callan over  
Meres.

54. MONITORING ROOM (DAY 2)

FISH POLE 3.

CALLAN AND MERES ARE INTENT ON  
RADIO, WAITING THE REPLY.

M.P. VOICE: (DISTORT) Central  
two five from M.P. over.

DISTORT M.P. VOICE

ALLAN: (DISTORT) Central two five. DISTORT ALLAN.  
Over.

201.

1(L)

MS Police Radio  
Officer over f.g.  
conveyor belt.

55. POLICE INFORMATION ROOM (DAY 2)

BOOM A. 3.

T/IN MCU.

M.P. VOICE: Reply from S.B.2.  
reads. Central two five to follow  
traveller. Central two six to remain  
with vehicle. Inform S.B.2. when  
contact re-established. Over.

202.

5(H)

A/B  
2s.

56. MONITORING ROOM (DAY 2)

FISH POLE 3.

On 5 Shot 202.

-49-

SOUND.

ALLAN: (DISTORT) Understood.  
Central two five out.

DISTORT ALLAN.

CALLAN: (BANGS FIST ON DESK.)  
Bloody fools.

MERES: Like lambs to the slaughter.

---

STOP TAPE:

CAMERA 1 to POS. C. - ROSE'S STUDY.  
CAMERA 2 to POS. D.

BOOM B. 2.

CAMERAS: 3,4,5, RELEASED. REST OF ACT AFTER ROSE'S  
STUDY ON FILM.

---

T/C.

FILM INSERT NO. 17.

S.C.F.

Timing:

TO BE EDITED IN.

57. FPPING FOREST LAY-BYE.  
(DAY 1)

ALLAN REPLACES THE RADIO UNIT  
IN CAR AND TURNS TO MARY.

ALLAN: Well .....

MARY: I heard. So much for Women's  
Lib. "hat happens if he comes back  
here before you find him?

ALLAN: You follow him of course.

MARY: Of course.

HE GRINS AND TURNS WAY,  
WALKS INTO THE WOODS. MARY  
LOOKS AFTER HIM REFLECTIVELY.

203.

1(c)

CU Statuette.

---

Combin. 2 to 2 on Shot 204.

-49-



FULL BACK TO  
2s  
Rose over  
Vanstone.

SC. 58. ROSE'S STUDY .....DAY:

ROOM B.2.

ROSE WITH VANSTONE, WHO TAKES THE STOLEN  
FIGURE FROM HIS BRIEFCASE.

ROSE: I can't thank you enough Inspector.  
I wasn't looking forward to explaining....

VANSTONE: If you would just sign this  
receipt.

HE HANDS A RECEIPT BOOK TO ROSE.

ROSE: Yes, of course. (BEAT) And the  
persons responsible?

204. 2(D)  
2s Fav.  
Vanstone.

VANSTONE POINTS OUT THE PLACE FOR SIGNATURE.

VANSTONE: On that line please. I'm afraid  
they've avoided us.

ROSE: But you know who they are?

VANSTONE: Yes, I do, but it's one thing to  
know who's responsible, another to get them  
in front of a court.

205. 1(C)  
MCU Rose.

ROSE: Insufficient evidence you mean?

206. 2(D)  
MCU Vanstone.

VANSTONE HESITATES.

VANSTONE: It is so often the case.

207. 1(C)  
CU Rose (react)

STOP TAP:

END OF STUDIO FOR PART TWO: REST OF PART ON FILM.

N.B. END PART TWO  
TO BE PUT ON FILM.

T/C. FILM INSERT NO. 18.  
Tafin:  
TO BE EDITED IN.

SC. 59. EPPING FOREST. 1ST FOOTPATH. DAY. FILM.

TAMARESH WALKING QUICKLY ALONG A ROUGH PATH.

CUT TO: -

SC. 60. EPPING FOREST. 2ND FOOTPATH. DAY. FILM.

ALLAN WALKING ALONG

CUT TO: -

SC. 61. EPPING FOREST. 3RD FOOTPATH. DAY. FILM.

TAMARESH ARRIVES AT A FORK IN THE PATH,  
HESITATES, THEN WALKS STRAIGHT AHEAD, OFF  
THE PATH AND INTO THE TREES.

CUT TO: -

SC. 62. EPPING FOREST. 3RD FOOTPATH. DAY. FILM.

ALLAN ARRIVES AT THE FORK. HESITATES,  
MENTALLY TOSSES UP, TURNS LEFT.

CUT TO: -

SC. 63. EPPING FOREST. LAY-BY. DAY. FILM.

MARY IS LEANING AGAINST HER CAR SHE LOOKS  
BORED.

CUT TO: -

SC. 64. EPPING FOREST. PIT SIDE. DAY. FILM.

TAMARESH EMERGES FROM THE TREES BESIDE  
A SAND PIT LOOKS AROUND AND CONCEALS HIMSELF  
BEHIND A TREE.

HE TAKES THE GUN FROM HIS POCKET AND  
FLICKS OFF THE SAFETY CATCH.

CUT TO: -

SC. 65. EPPING FOREST. LAY-BY. DAY.

MARY STILL BY HER CAR - SHE REACTS TO A  
SOUND FROM THE WOODS. BUT-IT-IS-ONLY-A  
SQUIRREL! SHE LOOKS AT HER WATCH ANXIOUSLY.

CUT TO: -

SC. 66. PIT-SIDE. DAY. FILM.

ALLAN COMES OUT OF THE TREES AT THE PIT  
EDGE AND TURNS TOWARD WHERE TAMARESH IS  
HIDDEN.

TAMARESH STEPS OUT AND CONFRONTS HIM, THE  
GUN BEHIND HIS BACK.

ALLAN STARTS, RECOVERS HIMSELF SLIGHTLY,  
TRIES TO SMILE.

ALLAN: Oh, hullo, you startled me.....

TAMARESH PRODUCES THE GUN AND FIRES TWICE.

ALLAN JERKS BACKWARD AND FALLS OVER THE EDGE  
OF THE PIT. WE SEE HIS BODY ROLL OVER AND  
OVER TO FINISH BY A MUDDY POOL OF WATER AT  
THE BOTTOM.

CUT TO: -

SC. 67. EPPING FOREST. LAY-BY. DAY. FILM.

MARY TAKES OUT A MIRROR AND INSPECTS HER  
MAKE UP.

CUT TO:-

SC. 68. EPPING FOREST. 1ST FOOTPATH. DAY. FILM.

TAMARESH, GUN IN HAND, WALKS BACK DOWN THE  
PATH TOWARDS THE CARS.

CUT TO: -

SC. 69. EPPING FOREST. LAY-BY. DAY. FILM.

WE SEE TAMARESH EMERGE FROM THE TREES,  
REFLECTED IN MARY'S POCKET MIRROR. MARY  
TURNS TO FACE HIM AND REACTS AS SHE SEES  
THE GUN IN HIS HAND.

SHE KNOWS THE GAME IS UP, SHE HAS TO ATTEMPT  
SOMETHING AND TRAINING AND HER OWN BRAVERY  
COME TO HER AID.

MARY: I am a police officer.

TAMARESH: Is that so?

MARY: My colleague is.....

TAMARESH: Is dead, I just killed him.

MARY SHUDDERS AND TRIES TO HANG ON.

MARY: I'm arresting you.....

TAMARESH GRINS AND MARY BREAKS.

MARY: You bastard, he didn't have a gun.

TAMARESH: . Pity.

HE FIRES TWICE AND MARY FALLS BACK INTO  
THE CAR.

T/c.

SLIDE:  
END OF PART TWO.

GRAMS.  
Theme Music.

FADE VISION.

FADE SOUND.

END OF PART TWO:

---

CAMERA 1 to POS.B - REAR OF ROSE'S HOUSE.  
CAMERA 2 to POS.A - HUNTER'S OFFICE.  
CAMERA 3 to POS.A - HUNTER'S OFFICE.  
CAMERA 4 to POS.A - ROSE'S STUDY.  
CAMERA 5 to POS.D - ROSE'S STUDY.

BOOM B. 1. - HUNTER'S OFFICE.  
BOOM C. 4. - HUNTER'S OFFICE ( 2nd scene.

---

VISION.

-55-

S. 1113.

T/C.

SLIDE:  
PART 2 O.

CH. 11.  
These Music.

PART THREE.

208.

CUT TO:  
2(A)  
CU Brown.

70. HUNTER'S OFFICE. (DAY 2)

ROOM B. 1.

HUNTER IS AT HIS DESK. AN  
ENRAGED BROWN IS CONFRONTING HIM.

BROWN: I want Amstel - I want  
him badly.

209.

3(A)  
2s  
Fav. Hunter

HUNTER: Naturally.

BROWN: Now look Hunter, this is  
murder - a police matter.

HUNTER: Yes, of course.

210.

2(A)  
MCU Brown.

BROWN: I thought he was a harmless  
little go-between. Do you know who  
he really is? Where I can find him?

211.

3(A)  
MCU Hunter

HUNTER: Regretfully no.

212.

2(A)  
C. 2s  
Brown over  
Hunter.

BROWN: I have to put this bluntly Hunter,  
if you had any interest in Amstel before he  
killed my officers ....forget it.

HUNTER: I understand how you feel ...

T/IN MCU  
Brown as  
he stands.

BROWN: I'm putting a hundred men on this  
case, I'm going to see Amstel in the dock  
of the Old Bailey if it's the last thing  
I do. No one, no one, is going to get  
in my way.

213.

3(A)  
LS Hunter

Coming to 2 on Shot 214.

-55-

PAN L WITH HIM  
to 2s  
over Brown.

HUNTER: Look old chap, I am on your  
side absolutely, I agree this is  
entirely a police matter. If there is  
anything I can do.....

BROWN: You can tell me all you know  
about Amstel.

HUNTER: Yes indeed, if only I knew  
more.

BROWN: Well?

CRAB R and PAN L  
WITH HUNTER  
as he x l.

HUNTER: He's been on our list of  
runners and riggers for four years.

T/IN WITH HIM  
to C. 2s  
as he x d. l.  
of Brown.

BROWN: And curs. Why do you think we were following him

HUNTER: Visited here twice, 1968 and 1970  
both times he went only to shops in  
Charing Cross Road. Actually bought books.  
No known contacts - other than that and  
he dealt only with reputable firms.

BROWN: Not very much is it?

HUNTER: I'm afraid not. If I get the  
slightest indication as to his whereabouts  
I will contact you immediately of course.

BROWN: Do that Hunter.

CRAB L and PAN R  
with Hunter to  
back of desk.

HUNTER: The emphasis is truly unnecessary,  
you have my word.

214.

2(A)

MCU Brown.

BROWN: I Just would not like my men to  
be falling over yours on the way to  
finding Amstel.

215.

3(A)

MCU Hunter.

HUNTER: It's highly unlikely, my men  
are fully engaged trying to trace a  
Russian agent who arrived here recently.

216. 2(A).  
CU Brown (react)

STOP TAPE:

CAMERAS STAY ON POS. HUNTER'S OFFICE.

T/C. FILM INSERT NO. 19.

Timing:

TO BE EDITED IN.

71. EXT. RAILWAY STATION. (DAY 1) S.O.F.

TAMARESH DRIVES UP. PARKS THE  
HIRE CAR OUTSIDE THE STATION.  
THROWS THE KEYS AND PAPERS ONTO  
THE SEAT, CROSSES THE FOOTBRIDGE  
AND GETS INTO A CHAUFFEUR DRIVEN  
SALOON WHICH DRIVES OFF.

217. 2(A)  
CU Callan.  
HOLD HIM AS HE  
MOVES AWAY.

SC. 72. HUNTER'S OFFICE. DAY:

BOOK 2.2.  
BOOK 2.4.

CALLAN IS LEANING OVER HUNTER'S DESK.

CALLAN: Babes in the bloody wood Hunter.  
Whose bright idea was it to send two learners  
to tail Tamaresh?

218. 3(A)  
2s  
Hunter over  
Callan f.g. 1.

HUNTER: Calm down Callan, the damage is done.

CALLAN: Slaughter, not a gun between them.

HE TURNS AWAY FROM THE DESK.

HUNTER: Not our responsibility Callan,  
they were Special Branch, nothing to do  
with us. They take their risks, just as  
we do.

219. 2(A)  
MCU Callan.



CALLAN: I suppose they did know who they were following?

220. 3(A)  
MCU Hunter.

HUNTER LOOKS PENSIVE.

221. 2(A)  
A/B  
He moves fwd  
to desk.

CALLAN: Hunter, they didn't think they were following a little red bookseller from Holland, did they? You did tell them they were on to a K.G.B. executioner?

222. 3(A)  
A/B

HUNTER: Actually no. You're well aware we do not share information with Special Branch or they with us.

223. 2(A)  
MC Callan.

CALLAN: That's great. I hope you sleep well tonight. Those two are in a morgue somewhere now, lungs full of blood-down to you.

PAN R WITH HIM  
2s over Hunter.

HUNTER: You're being over emotional again, David.

CALLAN: That's something no-one could ever accuse you of. I meet face to face, not you, you say the word and a man dies a thousand miles away, you say nothing and those two end up on a slab.

HUNTER: Have you quite finished?

PAN L WITH  
CALLAN TO DOOR.

CALLAN: Oh, I've finished all right.

He turns to face  
Hunter.  
224. 3(A)  
MCU Hunter a/b.

HUNTER: Then eliminate Tamaresh. HUNTER C/VISION.

225 2(A) \_\_\_\_\_  
MCU Callan. HUNTER: He is due at Rose's house  
at nine tonight. No mistakes. No mess.

226. 3(A) \_\_\_\_\_  
A/B CALLAN: No blood on the Professor's  
carpet.

227 2(A) \_\_\_\_\_  
A/B HUNTER: Not on the Professor.  
He is not to be touched.

228 3(A) \_\_\_\_\_  
CU Hunter. CALLAN: I wasn't exactly planning  
a wholesale massacre.....

229 2(A) \_\_\_\_\_  
A/B Callan. HUNTER: I have something in mind for  
him - it might appeal to you, a kind  
of poetic justice.  
He exits.

STOP TAPE:

CAMERA 1 to POS. B. - REAR OF ROSE'S HOUSE.  
CAMERA 2 to POS. B. - REAR OF ROSE'S HOUSE.  
CAMERA 3 to POS. D. - ROSE'S STUDY.  
CAMERA 4 to POS. A. - ROSE'S STUDY.  
CAMERA 5 to POS. D. - ROSE'S STUDY.

BOOK B. 2. and C. 1. - ROSE'S STUDY.  
BOOK A. 1. - REAR OF ROSE'S HOUSE.

NOTE: Scenes 76 to 81 Continuous recording.

T/c. FILM INSERT NO. 20  
Timing:  
TO BE EDITED IN.

S.O.F.

73. SIDE OF ROSE'S HOUSE. (NIGHT 2)

LONELY BRINGS TAXI TO STOP. CALLAN  
LEANS FORWARD FROM PASSENGER SEAT.

CALLAN: Wait here.

LOLELY: What if that copper comes back?

CALLAN: Keep him here, I don't want  
him anywhere near Rose's house.

LONELY: How am I going to keep him here Mr Callan?

CALLAN: Tie his bootlaces together.

HE GETS OUT OF THE TAXI.

LONELY: I'm serious Mr Callan. I can't talk to coppers, they give me the creeps, I wouldn't know what to say.

CALLAN: (EXASPERATED) For Christ's sake....show him your holiday snaps...I don't care, just keep him away from that house, right?

HE TURNS AWAY THEN SEES THE 'FOR HIRE' SIGN IS ILLUMINATED AND TURNS BACK.

CALLAN: And turn that bloody sign off.

CALLAN THEN SEES THAT LONELY IS PICKING UP A £1 NOTE FROM UNDER THE FLOOR OF THE BAGGAGE COMPARTMENT.

CALLAN: What's that?

LONELY: Only a quid Mr Callan.

CALLAN: On the floor?

LONELY: It fell down.

CALLAN: You're a liar. You've been plying for hire again.

LOWAN: No....

CALLAN GRABS THE NOTE AND STUFFS IT INTO HIS TOP JACKET POCKET.

CALLAN: Call it income tax.

CALLAN WALKS OFF.

CUT TO:

74 FRONT ROSE'S HOUSE. (NIGHT, 2) FILM.

THE CHAUFFEUR DRIVEN SALOON DRIVES UP AND TAMARESH ALIGHTS. HE INDICATES TO THE DRIVER TO PARK AWAY FROM THE HOUSE AND RETURN.

AS HE DIES SO, ROSE OPENS THE FRONT DOOR.

THE CAR DRIVES OFF AS TAMARESH WALKS UP TO ROSE.

75. REAR GARDEN ROSE'S HOUSE.  
(NIGHT 2)

CALLAN DROPS OVER THE REAR FENCE AND WALKS TOWARD THE HOUSE.

230. 3(D)  
2a  
Rose over Tamaresh.  
Tamaresh.

Rose paces  
up and down  
to Tamarash

76. ROSE'S ST. HY. (NIGHT 2)

BOOM B. 2.

ROSE: Are you absolutely sure you  
can get the papers to the right  
people?

TAMARASH: I have contacts there.

231. 4(A)  
MCU Tamarash.

ROSE: Yes, I know but...

TAMARASH: Look Peter, don't worry.  
I promise you I can get it to your  
opposite number in Russia and at  
top level.

232. 3(B)  
A/B

ROSE: And no one else. I am only  
interested in maintaining an equality  
of scientific knowledge. How else  
can we prevent politicians from  
destroying us?

233. 4(A)  
2s  
Fav. Tam. 1.

TAMARASH: Of course, Peter. I have  
worked for peace in my own  
way for many years. Just trust me.

234. 3(B)  
MCU Rose (react)

235. 1(B)  
CU 'Gwirl'  
in lock.  
As Callan  
withdraws it and  
eases window open  
PAN UP TO  
CU CALLAN.

76(a). REAR OF ROSE'S HOUSE. (NIGHT 2) BOOM A. 1.

CALLAN IS SHOWN LISTENING TO THE  
CONVERSATION IN STUDY.

TAMARASH: (OOV) Now, it is best  
WE HURRY.

TAMARASH IN STUDY.

ROSE: (OOV) You're sure you were  
not followed here?

ROSE IN STUDY.

236. 3(B)  
2s  
Fav. Rose.
- TAMARESH: (OOV) Certain TAMARESH IN A.M.T.
- 76(b). ROSE'S STUDY (NIGHT 2) BOOM B. 2.  
BOOM C. 1.
- ROSE: What about those people  
that were with you this  
afternoon, who were they?
237. 4(A)  
MCU Tamaresh
- TAMARESH: Oh, just some business  
people I bumped into at..the airport.  
I got rid of them.
238. 3(B)  
MCU Rose. (react)
239. AA  
A/B Fav.
- TAMARESH: The papers?
240. 3(B)  
2s Fav.  
Rose .  
FAN R WITH HIM  
TO SAFE.
77. ROSE ROSE'S HOUSE. (NIGHT 2) BOOM A. 1.
241. 2(B)  
CU CALLAN  
by French windows  
a/b.
- CALLAN STANDS LISTENING. GRINS.  
Atmosphere.
242. 4(D)  
MS Rose at  
safe. He  
takes out  
file , x  
to desk.
78. ROSE'S STUDY (NIGHT 2) BOOM B. 2.  
+BOOM C. 1.
- ROSE IS AT HIS SAFE. HE REMOVES  
THE PAPERS, CLOSES SAFE AND  
WALKS TO DESK.
243. 5(D)  
MS Tamaresh  
He x to desk.  
HOLDS OUT HAND.
244. 4(D)  
2s  
Rose over Tam's hand.

T/IN MS  
ROSE  
as he sits.

CALLAN PLACES PAPERS IN  
AN ENVELOPE AND TURNS TO  
TAMARESH.

245.

2(B)  
L.A.  
MS CALLAN.

He takes out  
gun.

79. REAR ROSE'S HOUSE. ( NIGHT 2.) BOOM A. 1.

CALLAN TAKES OUT GUN.

GRAYS.  
Atmosphere.

246.

4(D)  
CU PAPERS  
as Tam puts  
them in case.

80. ROSE'S STUDY. NIGHT.

BOOM B.2.  
BOOM C. 1.

P/BACK TO  
2a  
Rose over  
Tamaresh.

TAMARESH TAKES THE ENVELOPE AND THRUSTS  
IT AWAY IN A POCKET.

Rose c l.  
of Tam.

ROSE : You are leaving tonight?

TAMARESH: Everything is arranged. This  
(TAPS POCKET) will be at it's destination  
tomorrow afternoon.

247.

1(B)  
MS Callan.  
casing French  
windows open.

CUT TO:

81. REAR ROSE'S HOUSE. (NIGHT 2). BOOM A. 1.

He turns and  
sees Chauffeur.

CALLAN HEARS A SLIGHT SOUND  
AND WHIRLS TO SEE

GRAYS.  
Atmosphere a/b.

248.

2(B)  
MS Chauffeur.

THE RUSSIAN CHAUFFEUR SIGHTING  
HDL.

STOP TAPE:

SCENES: STRIKE SAFE TRUCK.

CAMERA 2 to POS. C.  
CAMERA 3 to POS. D.  
CAMERA 4 ON POS. D. - ROSE'S STUDY.  
CAMERA 5 to POS. C.

BOOM B. 2 + BOOM C. 1.

249. 4(D)  
2s  
Rose, Tamaresh.

82. ROSE'S STUDY (NIGHT 2)

BOOM B. 2.  
BOOM C. 1.

HOLD THEM as  
Rose x d. f.g. 1.  
to arch. Tamaresh  
backs up to door.  
Turns lights off.

LIGHTS  
OFF ON  
ACTOR'S  
Q.

TAMARESH AND ROSE ARE  
SHAKING HANDS. THEY HEAR THE  
SOUND OF A SHOT. TAMARESH  
BACKS AWAY PULLS OUT HIS GUN  
AND POINTS IT AT ROSE.

SOUND NOTE:

Gun shot o/v. to be  
dubbed on(?)

TAMARESH: Over there and  
don't move.

TAPE RUNS:

NOTE: Shots 250 - 258 ( Cameras: 2,3,5.)  
recorded as sequence of separate shots  
with TAPE RUNS IN BETWEEN.

250. 2(C)  
MS Tamaresh  
behind room  
divider.  
  
ZOOM IN CU GUN.

LIGHT  
Q. OFF.

TAMARESH FLICKS OFF LIGHT. STEPS  
BEHIND ROOM DIVIDER USING IT TO  
STEADY HIS GUN HAND AS HE AIMS  
AT FRENCH WINDOWS.



251. 5(C)  
CU Rose by  
arch.
252. 3(D)  
MS French windows  
as chauffeur  
appears. THE FRENCH WINDOWS BURST OPEN  
AND A FIGURE APPEARS.
253. 2(C)  
CU Tamarash  
as he fires  
gun. TAMARASH FIRES RAPIDLY. SOUND NOTE :  
Gun shots (dub?)
254. 3(D)  
MS Chauffeur  
as he falls  
forward. THE FIGURE AT WINDOW WALLS  
FORWARD DEAD.
255. 2(C)  
MS Tamarash  
as he steps  
fwd. TAMARASH STEPS FORWARD TO  
EXAMINE BODY.
256. 5(C)  
Group over desk  
-as Callan enters  
thru' French windows. AS HE DOES SO. CALLAN  
ENTERS
257. 3(D)  
CU Callan's gun  
as he fires  
twice. AND SHOOTS TAMARASH.
258. 2(C)  
MS Tamarash  
as he falls. TAMARASH FALLS ON BACK. GUN DROPS.

NOTE:

Shots 259-260 ( cameras: 3,4)  
recorded in sequence.

259.

3(D)

MS Callan.

PAN R WITH HIM  
to Tamareh

CALLAN, KNEELING TAMAREH  
COVERED, TAKES HIS GUN AND  
CHECKS HE IS DEAD.

260.

4(D)

3s  
Callan and  
Tamareh over  
Rose f.g. l.

SATISFIED, HE REMOVES THE  
ENVELOPE, TURNS TO ROSE AND  
FRISKS HIM.

CALLAN: (OOV) Take a seat. CALLAN O/V.

Callan exit R.  
CRAB L AND PAN R  
with Rose as he x to  
desk and sit.

HE PUSHES ROSE INTO A CHAIR.  
HOLSTERS HIS GUN, ALKS TO  
THE DESK, PICKS UP

Incl. Callan b.g.  
HOLD 2s  
as Rose reaches  
for case, Callan  
grabs it.

TELEPHONE AND DIALS A NUMBER.

T/IN AND PAN DOWN  
CU CALLAN'S HAND  
as he dials number.

STOP TAPE:

FM: STRIKE ARCH UNIT.  
RE-SET SAFE TRUCK.

CAME AS: 2 to POS. L - HUNTER'S OFFICE.  
CAMERA 3 to POS. L. - ROSE STUDY.  
CAMERA 4 to POS. D. - ROSE'S STUDY.  
CAMERA 5 to POS. D - ROSE'S STUDY.

BOOM

FISH POLE NO. 5. - HUNTER'S OFFICE.  
BOOM B.2. + C. 1. - ROSE'S STUDY.

261.	<u>2(L)</u> CU Telephone PAN UP TO KCU as he lifts receiver.	<u>83. HUNTER'S OFFICE. (NIGHT 2)</u>	<u>FISH POLE 5.</u>
		HUNTER AT HIS DESK. TELEPHONE RINGS.	
		<u>CALLAN:</u> (DISTORT) Charlie?	<u>CALLAN IN STUDY.</u>
		<u>HUNTER:</u> Charlie speaking.	
		<u>CALLAN:</u> (DISTORT) I'm ringing from the salesman's office.	
		<u>HUNTER:</u> A successful purchase?	
262.	<u>4(D)</u> MCU Callan.		
		<u>33(a). ROSE'S STUDY (NIGHT 2)</u>	<u>BOOK B.2.</u> <u>BOOK C. 1.</u>
		<u>CALLAN:</u> The goods have been dispatched. There's two cans of meat to be picked up.	
263.	<u>5(D)</u> CU Rose (react)		
264.	<u>2(L)</u> MCU Hunter a/b	<u>83(b). HUNTER'S OFFICE. (NIGHT 2)</u>	<u>FISH POLE 5.</u>
		<u>HUNTER:</u> Two?	
		<u>CALLAN:</u> (DISTORT) Relax they're both the same brand.	
		<u>HUNTER:</u> I'll send George. How's the salesman?	
265.	<u>4(D)</u> 2a Callan over Rose.		

84. ROSE'S STUDY, (NIGHT 1)

BOOM B.2.  
BOOM C. 1.

CALLAN GLANCES AT ROSE WHO HAS  
SUNK HIS HEAD IN HIS HANDS.

266. 5(D)  
MCU Callan. CALLAN: It's his first taste  
of hard sell, he didn't enjoy it.

HUNTER: (DISTORT) Well done, I'll see you later. HUNTER IN OFFICE.

267. 4(D)  
A/B  
2s CALLAN: You will, (HE REPLACES  
PHONE AND LOOKS AT ROSE)

ROSE: "ho are you?

268. 5(D)  
MS Rose.  
He rises. CALLAN: Does it matter?

269. 4(D)  
MCU Callan. ROSE: Yes it does, murderer.

270. 5(D)  
A/B  
He sits. CALLAN: A professional ...like  
him. Sit down.

271. 4(D)  
MS Callan,  
PAN HIM L  
AND CRAB R  
WITH HIM TO  
2s  
with Tamaresh. HE WALKS ACROSS TO TAMARESH AND  
PRODS HIM WITH HIS FOOT.

CALLAN: Let me introduce you.  
Gregori Tamaresh, K.G.B. Executioner.

272. 3(L)  
MCU Rose  
(thru arch) ROSE: You're wrong, you've made a  
terrible mistake. That's Joost Anstel  
he's a Dutch book publisher.

273. 4(D)  
MS Callan.

PAN R WITH  
HIM TO  
2s over  
Rose.

CALLAN: No Professor. He's killed  
two of our agents in the last year  
and this afternoon he killed two  
Special Branch officers in Epping  
Forest, one of them was a girl.  
That's who you've been dealing with.

274. 3(L)  
OU Rose.

ROSE: I'd no idea ....

275. 4(D)  
2s a/b

CRAB L HOLDING  
2s  
as Callan  
x R to u/s  
of desk.

CALLAN: You're not even a real  
traitor Rose, just a wooly headed  
idealist who got caught trying  
to play God.

He de-bugs  
telephone.

CALLAN DE-BUGS TELEPHONE. TAKES  
PAPERS OUT OF CASE.

276. 5(D)  
MCU "ose

ROSE: "hat are we waiting for?

277. 4(D)  
MCU Callan.

CALLAN: "he undertaker.

278. 5(D)  
A/B Rose.

ROSE: I don't ....

CALLAN: Unless you fancy digging a  
hole in the garden for these two?

ROSE: I see. What are you going to  
do with me?

279. 4(D)  
2s Fav. Callan a/b.

CALLAN: Nothing.

280. 5(D)  
A/B

ROSE: I'm not a fool. I know they  
will never let me continue my work at  
the centre.

281. 4(D)  
A/B

T/IN MCV CALLAN  
as he sits at desk.

CALLAN: Right. But I daresay  
you're going to go on working.  
The only trouble is for the rest  
of your life no one will ever  
trust you again.

262.

5(D)  
CU Rose (react)

ROSE: REACTION.

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STOP TAP:

ARTISTE: CALLAN REPOS TO HUNTER'S OFFICE.

CAMERA 2 to POS.A.  
Camera 3 to POS.M. - HUNTER'S OFFICE.  
CAMERA 4 to POS.J.

BOOM B.1. + BOOM C. 4.

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263.

4(J)  
MS Hunter.

P/BACK TO  
3s  
over Callan  
and Meres.

85. HUNTER'S OFFICE. (NIGHT 2) BOOM B. 1.  
BOOM C. 4.

CALLAN WITH HUNTER AND MERES.  
HUNTER HANDS HIM A SCOTCH.

CALLAN: Rose is getting off  
light. He could still go over.

HUNTER: He won't. The opposition  
will be under the impression  
that he set up Tamaresh for us to  
eliminate him.

CALLAN: Charming.

HUNTER: We'll get as much work  
out of him as we can....

CALLAN: Before the I.G.B.  
kill him.

284. 2(A)  
MS Hunter  
by drinks cabinet.

HUNTER: Every time he turns  
a corner he'll wonder if there's  
an executioner waiting for him  
and one day there will be.

285. 4(J)  
3s a/b.

I wouldn't call that getting off  
lightly.

Hunter x d. to  
Callan.

CALLAN: Poor bastard.

HUNTER: You feel sorry for him?

CRAB R HOLDING  
3s  
as Hunter sits l  
of Callan.

CALLAN: I'm more sorry for those  
two coppers Tamareh killed.

FINISH POS. K.

MERES: Ah, that reminds me,  
David, you owe me a pound.

286. 3(L)  
MCU Callan.

CALLAN: What for?

287. 4(K)  
3s  
over Callan. a/b

MERES: We had a whip round. We  
thought it would be a nice gesture  
for the Department to send a  
wreath.

288. 3(M)  
A/B

HUNTER: Anonymous of course.

289. 4(K)  
MCU Hunter.

CALLAN: Of course.

HUNTER: I'll tell Special Branch  
who it's from naturally. Good for  
inter-departmental relations.

290. 3(M)  
3s  
Callan rises.

CALLAN: A whole pound. You're  
all heart aren't you?....sir.

291. 4(K)  
CU Hunter (react)

292. 3(M)  
A/B

T/IN CU  
Money on table  
as Callan throws  
it down and  
exits b.g.

T/C. MIX TO SCANNER: AND FLOOR WALL CAPTION.

GRAMS.

Theme Music.

Callan .....EDWARD WOODWARD.

Lonely .....RUSSELL HUNTER

Hunter .....WILLIAM SQUIRE

Meres .....ANTHONY VALENTINE

Liz .....LISA LANGDON

Peter Rose .....PETER COBLEY

Tamareh .....RALPH NOSSEK

Det. Insp. Vanstone.....MICHAEL TURNER

Chief Supt. Brown .....WINDSOR DAVIES

Allan .....ROY HERRICK

Mary .....JEAN ROGERS

Sir Charles Braden .....JEFFREY SEGAL

P.C. Ballantine .....TERRY WRIGHT

Immigration Officer ....BRIAN VAUGHAN

Police Radio Officer ...JAY NEIL

Chauffeur .....MARC BOYLE.



## CLOSING CAPTIONS for SCANNER ( con'td)

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